

LEO'S
HIT ON
THE
RIGHT
SPIRIT
FOR



1947

THE BEST EVER HARDY FAMILY HIT WAS TRADE SHOWN BY M-G-M YESTERDAY!

THE

* MOTION PICTURE
HERALD POLL

YEARS'

OUTSTANDING

NEW
STAR
DANE



CLARK

That's the way he is in

WARNERS' **THAT WAY**
WITH WOMEN

DANE SYDNEY MARTHA
CLARK • GREENSTREET • VICKERS
THAT WAY WITH WOMEN

Directed by FREDERICK de CORDOVA Produced by CHARLES HOFFMAN

TRADE SHOW
STUDIO ONE
FRI. JAN. 3
10:30 a.m.



JACK L. WARNER. Executive Producer.

London's Greatest
Success

"THE RAZOR'S
EDGE"

Odeon Marble Arch

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,072.

Thursday, January 2, 1947.

Vol. 359.

See the Henn
Quads on
BRITISH
MOVIETONE NEWS

U.S. TALKS ABOUT ITS OWN QUOTA

THERE may be a film quota in the United States. A committee of Congressmen meeting at Washington has been studying international film relations and taking evidence from witnesses in the film industry and from Government officials. Experts have stressed the advisability of passing a retaliatory Quota Act, to apply against countries which have similar quota barriers against American films.

It is significant that the Republican Party comes into power in America in 1947 and is known to favour import and export restrictions generally (cables the KINE's New York correspondent).

Meanwhile, Arthur Loew, president of Loew's International, who has just returned to New York after two months' survey in Europe, has sounded a warning note about increased quotas and other restrictions, and has emphasised that the U.S. Government may erect similar barriers to curtail the flow of foreign films into the U.S.

Pointedly enough, Mr. Loew told the New York Trade Press that he hoped that such a reprisal move might be obviated through the lowering of barriers abroad.

At the same time Mr. Loew believes that the American Industry will eventually reach the Eric Johnston goal of increasing export to a point where foreign revenues will equal revenues inside the U.S.

This can be accomplished, he explained, not by dumping product abroad but by exploiting virtually untouched areas such as China, where there are only 126 theatres for 400,000,000 people. Already 40 per cent. of Loew's total income comes from outside the U.S.

Managers' Charter Becomes "Law"

The much-discussed "Managers' Charter" came into operation on Sunday, December 29. It affects approximately 7,000 managers, assistant managers and relief managers throughout the country.

Under the agreement, minimum salaries are stipulated within a range of £7 to £17, according to the size and location of kinemas, provision is made for holidays with pay and the working week has been fixed, at 48 hours. Other clauses cover extra pay for children's club performances and for booking fees.

HIGHER COSTS BUT FEWER FILMS

1947 May See Serious Product Shortage

HOLLYWOOD FEATURE TOTAL GIVEN
AS 300 AGAINST 500 AVERAGE

From W. H. Mooring, KINE. Hollywood
Correspondent

INCREASED production costs, labour problems and shifting film tastes are three of the factors which may result in Hollywood exporting a reduced number of pictures in 1947. At the start of the year there are signs, according to experts here, that something of a film shortage may develop before the year is out. Whereas Hollywood exported 342 films to Britain in 1946 (see statistics in last week's "Kine."), it is probable that this year's figure will be not more than 325, and may even be as low as 300.

During 1946, Hollywood production costs rose by between 20 and 25 per cent. over 1945.

Labour commitments are now threatening a further upward surge in 1947.

Despite this, approximately 400 feature films were made in California in the year just completed, compared with 358 during 1945.

Of the 400, less than 350 were suitable for world-wide release as the figure of imports into Britain shows. The average from 1935-1941 was 500 a year.

Now, following the recent Federal Court ruling which revolutionised film salesmanship by abolishing block booking, the tendency is for the picture companies to concentrate on "A" films and for the small independents to aim at Westerns and specials primarily for the home market.

However, it is abundantly clear

that the 1947 output will be below that of 1946, with a figure of 300-325 worthwhile features as the generally accepted one.

Of these, 250 will be first-rank programme pictures, the rest being low-budget films designed to meet the demands of local exhibitors who still want "B" product.

Importantly, Hollywood in 1947 will spend more on its 300 than it spent on its 350 in 1946. This will be due partly to increased cost, partly to the desire to go out for more and more ambitious subjects.

One sequel to the shortage of new product is already being felt among American audiences.

More and more reissues are going out and more and more of them are proving highly successful. It is likely that every major company will revive its chief hits of the last five years in the next few months.

10 PER CENT. KINEMA FUEL CUT?

KINEMAS as well as hotels, restaurants and large office buildings will suffer from a fuel cut of about 10 per cent., which will probably operate as from the first week in February, the KINF. understands.

The cut will hit kinemas especially hard as very few theatre premises are provided with storage space for reserve stocks.

Owing to shortage of supplies throughout the year it has been impossible in the majority of districts to obtain sufficient to build up any reserve whatever.

The result is that most kinemas are operating on a hand-to-mouth system.

The manner in which the cut will operate will be issued shortly. It is not likely to affect the supplies of electrical current more than has been the case recently. But a general check will be made to ensure current not being wasted.

Minney Joins Ostrer

R. J. Minney has joined Maurice Ostrer, managing director of Premier Productions and executive producer of "The Wicked Lady."

Minney produced for Maurice Ostrer at Gainsborough such successes as "Madonna of the Seven Moons," "The Magic Bow," and, of course, "The Wicked Lady."

Premier will not go into production until they have ready the scripts for six films. So far the title of only one has been announced "Gamblers Sometimes Win." Scripting has been almost completed on several others; production will start early this year.

N.A.T.K.E. SCOTTISH STRIKE AVERTED

THERE was no strike of N.A.T.K.E. members in Scotland on New Year's Day, but the threat was only averted by seven votes at Sunday's mass meeting of Scottish branches of the union.

It was decided by 178 votes to 171 to work on New Year's Day as usual and that W. J. Brown, the secretary, should meet the C.E.A. in further discussions.

Mr. Brown, who presided in the absence of Tom O'Brien, the general secretary, declared he accepted full responsibility for

advising members to report for duty on January 1.

Reason for this advice was not due to any break in the ranks or less enthusiasm of members in fighting for what they believed a just and equitable request, but because of the danger of the dispute spreading to other fields of the entertainment industry where the organisation has agreements to which employers meticulously adhere.

He confessed it would be an act of treachery to condone such actions, but he would draw the

attention of employers to the strength of the union. Such united support upon which they could count might in certain circumstances have led many trade union officers to paralyse the entire industry. He was not, however, unmindful of the thousands of people who had booked seats in Scottish theatres and the fair-minded attitude of employers.

We have, he said, to convince employers that the implementing of assurances and agreements requires the confidence of both sides.

The Film and Its Impression on the Juvenile Mind

A STUDY IN SOCIOLOGY REVIEWED

by Connery Chappell

THERE may be critics who would argue that the simple act of switching off a knob has kept the world safe from the B.B.C. The same people would be entitled to point out that your billion-circulation daily newspaper has a national influence considerably less than its leader writer would like to admit—as witness the result of the last General Election.

Whatever the reasons, the fact remains that of the three mass-produced media of mass influence—the radio, the newspaper, and the kinema—it is the kinema which unquestionably wields by far the greatest power.

It is so abundantly easy to switch off the wireless. It is equally easy, apparently, to buy a newspaper from habit, devour its sex, enjoy its cartoons, and follow its football pools expert—and yet be not in the remotest degree influenced by it. This, surely, was proved conclusively in May, 1945, when a country which reads strongly to the Right voted thumpingly to the Left.

A Social Occasion

The contradiction can perhaps be explained simply. It is so easy to get hold of a newspaper; it requires little effort. The same applies to the radio, which is there, all the time, and which can be discarded at will at a single switch. The kinema, on the other hand, requires attendance. It has to be gone to. It calls for a resolve. It becomes a social occasion. Furthermore, while a man with a radio set can turn it off whenever he wishes, and while a newspaper reader can—and apparently does—skip so much that doesn't interest him, there are very few people who, once inside a kinema, are capable of *not* being influenced by it. For good or ill, for excitement or boredom, they are there, pinned down, as it were, for three hours for which they have paid good money.

Thus the relentless grip which the movies have on the general public. Thus it is that 31,000,000 paid admissions troop up to the box-offices of Britain every week, giving to a few cans of newish celluloid an audience so desperately large that the power of the medium is indeed frightening to anyone who cares to stand back, as it were, and look the problem of mass entertainment in the face. Additionally, and it is here that the learned gentry get so excited, the kinema grabs them young.

A Source of Attraction

Children go to the pictures by the million, because they like them. Children do not read adult newspapers to anything like the same extent, and, with all due respect to that eminent criminologist, Richard Barton, children never get as excited over a radio programme as they do over a movie serial.

So it may be said that not only is the kinema the most powerful of the three mass media to-day, but it is unquestionably building up an even greater superiority over its two theoretical rivals through its hold on the adults of to-morrow. The adult of to-day drifted comfortably into a frame of mind in which he found himself preferring the kinema to all other forms of entertain-

ment; the child of to-day, though, is being brought up to know no other form of entertainment but the kinema. The difference is vital. It makes filmdom a matter of acute national importance.

It is this influence which the kinema exercises over the very young which causes so many headlines. Fusspots, with a natural flair for knowing how to get publicity, dash into print by damning the kinema out of hand as being harmful to juveniles. Responsible opinion does not share this alarm.

Enormous Influence

But it is demonstrably true that the influence of the kinema on children is really enormous, and it is plainly vital that that influence should be a good one, used soberly and properly. Film people themselves would be the first to agree with this, and the Trade, realising the important developments in children's kinema clubs, is quite happy at the proposed investigation into the whole question of children and the kinema, shortly to be undertaken by the British Film Institute.

It is a fact, though, that some outside influences are far from happy about children's clubs. A breezy debate developed on the subject in Parliament recently, in reading which, one felt that few of the speakers had actually had first-hand experience of the subject.

Now, to add flames to the fire, comes "Sociology of Film," by J. P. Mayer, just published by Faber and Faber at 15s.

Mr. Mayer is a reader at the London

School of Economics, and, if not a Marxist, has at least made a devout study of the Gospel according to St. Marx. This, inevitably, has had a disastrous effect on his prose style, for it is a fact that students and disciples of the formidable Karl usually develop a literary list to port—and start writing in his own manner. This may be admirable for their dialectic, but it makes reading them about as comfortable as eating a bag of nails.

Mr. Mayer's prose style aside, however, what else do we know about him? He has brought to his subject a terrifying acquaintance with Levy-Bruhl, Malinowski, and Piaget; he reads MacCurdy, Scheler and Dilthey. His brow, in short, is immensely high and his Germanic conscientiousness sends him plodding along diligently, turning over every stone as he comes to it.

In fact, Mr. Mayer spent 15 months, backed by J. Arthur Rank, in making a scientific investigation into the social impact of film-going, particularly as it affected children.

Parting of the Ways

The film millionaire and the man of science then agreed to part, and Mayer is reputed—I cannot say whether this is accurate—to have written the rather critical leader page article on children's film clubs which appeared in the *Times* some months ago and which caused some palpitations inside the Rank Organisation.

His book and another which is still on the stocks are the fruits of his investigation, in the course of which he had long discussions with Sir Alex Korda and Paul Rotha on one side, and secondary schoolmasters and fan paper editors on another. I suggest my colleague Maurice Cowan, the fan paper editor concerned, could have produced a much better book on the subject. It would certainly have been more readable.

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Something for the Independent to Think About

by JACK X. PRENDERGAST

WHEN, several weeks ago, I flew a kite in the pages of the *KINE*, on Independent Organisation, I expected it to hover low and languid. I never expected it to soar up to the Head Office and become entangled in a General Council agenda. And so quickly! This haste and the result may lead some to think the matter ended. I would remind those people that the Mears resolution had an honourable Chinese birth and death: 21 for, 33 against.

I arrive at my own conclusion that the resolution was ill-timed and unconsidered. The Independent confusion of ideas is understandable; they never meet as a representative body.

Take a look at some of the delegates, socially very decent fellows and amusing, some of them retired from active risk in the business, in effect nominees; some dependent at the annual gambols of election on circuit votes. Some of these veterans command our respect as men, but confuse us when they speak on resolutions and subsequently vote. It is then, paraphrasing the old song, that we should sing "We don't

want to lose you, but we think you ought to go."

Will independents realise they are already a separate section of the C.E.A.? The fatuous descriptions we read of what constitutes a circuit from the two-timers, or, in other words, the "hare and hounds" boys, will only fool those who cannot read between the lines of certain Trade publications.

Any fool, including myself, knows what is meant by circuit. You don't have to be able to count up to five to know the answer.

I command the product of the English-speaking films of the world in a solo situation I own, but vertically integrated fleapits of bigger seating capacity laugh out loud at my solo situation.

I am proud of the fact that vertically integrated units in this country can buy their films cheaper than I, an Independent because it saves dollars. But I as an Independent would like to save dollars, too. If Independents are paying more for their films than the circuits, they are doing a dis-

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KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
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"Kinematograph Weekly" is a member of
the Audit Bureau of Circulation

Long Shots

IT is too early to say anything definite yet, but I understand that the exhibiting end of the film industry is most definitely going to be effected by the present fuel crisis.

As I go to press there is a semi-official suggestion of a 10 per cent. cut for kinemas.

C.E.A. officials, including general secretary W. R. Fuller and technical advisor Leslie Knopp, have been in touch with the Ministry of Fuel and Power in the last few days, and there is a distinct possibility of an official announcement being issued in the fairly near future.

Happily, the crisis should not be too protracted.

WHEN I tackled him on the subject, Mr. Fuller said that he had no official news of any power cuts, but that he freely admitted that it was quite likely the authorities would make some kind of move in the near future.

His theory is that exhibitors may receive instructions through local fuel authorities rather than that there will necessarily be a nation-wide directive.

The problem is one that differs from area to area.

BRITISH exhibitors and our own home producers will be particularly interested in to-day's news from the U.S.—that the Americans are seriously thinking of clamping on a Quota Act to protect their own market against the infiltration of foreign pictures.

The measure, of course, is pointedly retaliatory and is designed as a smack for those countries who are contemplating increasing their quotas against Hollywood pictures.

Quite obviously, the measure—which is entirely hypothetical and does not warrant any jumping to conclusions at present—is directed mainly against Britain, where astute diplomacy by the senior American film men, headed by Eric Johnston in person, appears to have run up against something of a brick wall on this subject.

FOR myself, I suggest that it is highly improbable that the Americans would really impose a quota to protect their own market.

Such a step is so unnecessary that it would so obviously be provocative and could not really do any good.

If it came to a show-down the revenue being earned by British films in America is still only fractional to the revenue earned by foreign films in Britain, so American legislators would not be likely to get anywhere by threatening to restrict these earnings.

AS I see it, the whole subject of the renewal of the British Quota Act is being accompanied by intense cerebral activity on the part of our American friends, who, naturally, are mightily concerned in it.

Quite obviously, they do not want a quota which will restrict their earnings in this country, and you certainly cannot blame them for the quite logical and proper attitude which they take up.

Eric Johnston's visit was designed to investigate the whole subject of the renewal and to see what sort of a deal the foreign companies were likely to get.

INFORMED opinion is convinced that Johnston was very surprised at the hard core of resistance he encountered.

He is thought to have had a surprise in his interview with Cripps. He was told flatly in a number of high places that the establishment of a permanent production industry here was a matter of official policy.

He went away realising that from his point of view there was a danger of more severe legislation than he had contemplated. In putting this on record I take no sides in the argument but merely record what well-informed people consider to be the facts.

WE may take it, therefore, that this Washington report of a U.S. quota is a direct reply to the resistance which Johnston encountered in Whitehall.

It is surely not without significance that Arthur Loew, the head of M-G-M's vast foreign organisation, and who is kept informed by Sam Eckman, doyen of the American film colony and most knowledgeable of the renters, went on record when he returned to New York from London recently as saying that a U.S. quota might be obviated through the lowering of barriers abroad.

Significant enough, despite the troubles in the international film scene, Loew remains an optimist. M-G-M which is something of a key company in affairs of this sort, hopes that its total foreign revenues will equal its enormous American revenue in the fairly near future.

AT the present moment its take from abroad is 40 per cent. of its total revenue.

Loew is convinced that his international organisation, of which Eckman is a director, can build up to that extra 10 per cent.

MEANWHILE, there have been steady rumours that 1947 might see a danger of a product shortage. This story was bound to start when the full importance of the U.S. Federal Court decision banning block booking was realised.

This far-reaching decree was reached back in the summer, and the KINE can modestly claim to have been the first paper outside the U.S. to have appreciated the enormous import the decision would have on film trading.

We carried a detailed story on the whole business, pointing out that the decree sounded the death-knell on grade B pictures.

The result of the decision has

meant that all the major companies are concentrating on too-grade films, which means longer schedules, higher costs, and fewer pictures.

This does not mean an acute product famine, but it does mean fewer films to choose from.

HOW was business? That is the inevitable question after a long holiday like last week.

Generally speaking, I believe I am right in saying that Boxing Day was pretty foul over many parts of the country, but that the following Friday and Saturday zoomed up.

Indeed, many owners and managers report that on these two days alone they did a good week's business.

MEANWHILE the austere *Wall Street Journal* which has its finger on the pulse of things, has also reported that there was a pre-Christmas seasonable decline in Britain this year.

You will remember that I made this point in the KINE, a fortnight ago, remarking that it was the first time for some years that the traditional drop had been experienced. Is it the writing on the wall as far as future business is concerned?

FUR is flying in the American papers as David Selznick is filing a fistful of writs against U.A. and its various directors.

The Americans have much freer laws than we have in this respect and the lodging of a writ does not automatically prohibit comment on its subject-matter, whereas in this country the business becomes *sub judice* and any form of comment is contempt of court.

So having rattled in the writs, Selznick and his henchmen are handing out what is known as the dirt. High, wide and handsome, Selznick is alleging that U.A. made a mess of his pictures, used his product for selling inferior films made by other people, and that Chaplin and Pickford have done little or nothing for the screen in recent years.

IT all goes to make headlines. Of one thing we may be certain. The matter is likely to be thrashed out in the American law courts and bitter battles are pretty well inevitable.

THIS is the first week in which the recently concluded managers' agreement comes into operation.

As such it is another entry in the trade's brief but eventual history book. It marks another forward step in the development of this fascinating industry of ours.

The charter for the managers did not go through without a battle, and it is a fact that at one time there was the danger of a serious split among independents in the Association, many of whom thought that the managers were getting far too much of the deal.

Now the matter has all been sorted out.

ON the whole it is a reasonable document and one which reflects great credit on W. R. Fuller personally. For

Continued on page 6

C.E.A. Forming A Rental Policy

TWO items dwarf all others at the January meeting of the General Council of the Cinematograph Exhibitors' Association.

Firstly, on the domestic front the Council will have before it the proposal for a sharp increase in the scale of membership fees. It is most unlikely that this step, made necessary by the Association's expanding activities, will meet with any serious resistance.

More spectacular and of more far-reaching importance, will be the discussion on film rentals, on which coming event a shadow has been cast by a recent meeting of the Leeds branch.

It seems that exhibitors will find themselves considering seven proposals on which future film trading would be based. The chief is the introduction of a sliding scale where 50 per cent. is demanded, and the provision of a complete programme where 40 per cent. or over is paid.

It is emphasised that small exhibitor terms shall be available to all kinemas taking less than £150 per week, that percentages for subsequent runs should always be less than for first run, and that at rate programmes should be available for Sunday opening.

It may well be that after these terms have been hammered on the anvil of the General Council, they will become the Association's official programme, and that serious efforts will be made to meet the renters on this footing.

The debate next week is therefore of importance to every member of the industry.

So far it seems that this fundamental subject is being tackled in a spirit of sobriety and reasonableness. Events of the last month or two have shown that relations between exhibitor and renter are, on the whole, cordial and are based on mutual understanding of each other's problems.

The way in which C.E.A. officers were able to smooth over a recent crisis which has arisen between exhibitors and one of the biggest companies, showed that a spirit of sensible conciliation is abroad in the trade.

The events of the next few months can show how deep that feeling is.



"No, No!
not the vicious
circle—the
critics' circle!"

LONG SHOTS continued

The World Is Poorer when a Clown Dies

Fuller, make no mistake, was faced with an extremely ticklish situation. It was essential that he met the managers half way and it was equally essential from the point of view of his members that the managers stayed outside that orbit represented in this business by Tom O'Brien and his henchmen.

Fuller was thus in the position of a lion tamer who has left the meat behind. He had a highly ticklish job and he got through it with distinction.

THE world is poorer when a clown dies. So let us stop for a second and remember W. C. Fields with gratitude—gratitude for his rasping humour and his roistering love of absurdity.

He was a grand trouper who appeared in scores of films—one or two of them good, many of them worthless.

He brought to the most banal mediocrity a marvellous humour, a warmth and a vision which stamped him as a comic in the grand tradition.

I REMEMBER his billiard playing in "Six of a Kind," whereas I have forgotten most of the contrived absurdities of the more boosted men. There was a moment of his in a piece of sub-comedy in which he co-starred with Mae West which was a classic of buffoonery. He was, indeed, the Bourbon in the highball of screen comedy.

Years and years ago Buckie Taylor brought him over to the

London Pavilion when he was an unknown juggler. British films could then have had him for next to nothing.

ONE Christmas casualty was producer Jimmy Carter. Jimmy was motoring in Yorkshire with his wife looking out suitable location sites for "Murder at the Palais," which he is making for Paramount at Southall.

His car hit a lorry. Both Jimmy and Mrs. Carter were injured. He was brought to London on a stretcher by train and is now in bed at home. It's expected that he will be up again within three weeks. Mrs. Carter has made a rapid recovery.

This bit of bad luck has put an extra burden on director John Paddy Carstairs. Paddy, out of the Navy last year, is making his first post-war film... and is now doing production liaison for Carter until he can return.

JOHN MYERS was on the 'phone to me on Tuesday morning fairly bubbling with enthusiasm at the reception the Rank organisation is getting from the New York film critics.

It is a fact that British pictures and British players have stolen much more than their fair share of the critical lime-light in the U.S. recently.

They are getting a very good press and more than holding their own in the various popularity polls in which Americans delight at this time of the year.

THE New York Film Critics, an organisation something like our Critics' Circle, awarded top place to Laurence Olivier and Celia Johnson. In one poll three British films appeared in the first ten.

It is indeed a remarkable tribute both to the artistic triumph the Rank people are having in America and to the open-mindedness of the press there.

The success of "Brief Encounter" and its thoughtful and highly intelligent actress, gives me no little personal pleasure, for I must say that of all the celluloid that I have watched unwind in recent years, that remarkably good picture gave me more immediate satisfaction than any other.

IT was indeed an extraordinarily intelligent piece of work. It defied the box-office conventions.

It was studiously shorn of glamour, its star was made to play a humdrum part in a humdrum manner.

The fact that the British public would pay good, hard money to see a film like "Brief Encounter" is surely a direct pointer to that upward lift in public taste which is one of the most remarkable features of the British entertainment world in the last ten years.

WHATEVER our personal views and from whatever angle we approach the subject, it is a fact that films which would have died the death ten years ago are now big successes. The war seems to have sharpened the public palate.

Thus it is that serious music is probably playing to more money in Britain at the moment than the legitimate theatre. It has become a major factor in the entertainment scene, and I suggest that this is a good thing.

ONE night this week I was speaking with one of the officials of the Davis Theatre, Croydon, which has embarked on a revolutionary policy of playing occasional programmes consisting wholly of music or ballet.

The directorate even booked the great Gigli for a one-night concert.

What sort of business are they doing? I wish I could give you the figures, but they are off the record. The fact of the matter is that ballet, opera and music are packing them in and that it takes a really super film programme to equal the figures.

I SUGGEST that Capt. Alfred Davis' experiment is of major importance to the film industry, and I wish he were less reticent about it. But he is by nature a modest man.

Mind you, you cannot generalise from a theatre of the class of the Davis, Croydon. Quite obviously, you could not put on similar programmes in a 1,000-seater in a small industrial town. In the first place you could not afford it.

But the mere fact that such programmes are possible is something which the showman of 20 years ago would never have believed.

Close-Ups by SCREENCOMBER

Harley Street Frolics

THIS column is being written during a bout. This column is generally written during a bout—but the difference on this occasion is that the bout is one of sickness. It is also being written in bed and against Doctor's orders. "Mental effort is just as great as physical effort," says the Doc. "I have put you to bed because you cannot stand the physical strain and I forbid you to write because, obviously, that must be a great mental strain." Which at least proves one thing, that the Doc. equally obviously can't read this column.

Almost I was persuaded to take the Doctor's advice and let the column go hang; then a vision arose of thousands of readers wriggling back to business out of their Christmas hangovers, which, incidentally, is one of the numerous other reasonable things I haven't been permitted this jolly Yuletide. Is it fair to let those people get away with it, what time I suffer, I asked? I could visualise their faces brightening—"Goody, goody, lads, no 'Screencomber' this week, only the leaders to get through," and "Thell wid it." I said, "and I've a good mind to dive into my numerous symptoms and how I exist on a liquid diet—which has been the case for years—with again the exception that till now I had not tasted Ovaltine. Bengers and soda and milk, and only just a spot of Bovril. However, I'm not going to bore you with my symptoms—interesting as they are, so here goes."

Symptoms

IT all happened very dramatically, when a pale-faced fellow rushed into the Editors' Joint presence, and throwing himself down on his face, licking the Editorial boots, received the ceremonial kick in the face which signifies that His All Adjectival gives permission for speech. "Your Adjectivals, mighty Connerdum and Carterdee, hast heard the tidings of Screencomber?"

The Editors paled jointly lest there should be bad tidings of their favourite contributor. "What?" they cried, aghast and ajoin. "Drink revolts him! And 'tis a fact, a fact which has set Wardour, Fleet and Harley Streets on their ears. After all these years 'Screencomber' just can't stand the sight of a drink, never mind touch one. Prayers are being offered up in pubs along Wardour and terrified individuals slink from Fleet Street hostelry to hostelry, horrified that the disease may be contagious and they may be the next to be struck down."

Ex-Scrooge Me

A plague on the renters and presents they sent, Some booze and an Argentine turkey! They can have my hangover at forty per cent. With, for fill-up, an outlook that's murky.

ADMISSION PRICES GOING UP

Sheffield and Tynemouth Decisions

SHEFFIELD C.E.A. has decided that admission prices at most of the city's suburban cinemas are to be increased. This follows several weeks of discussions.

Sixpenny seats will be 9d., 10d. ones 1s., and the 1s. 6d. ones 1s. 9d. These new prices will operate from January 12. Central cinema prices will not be affected.

The main reason for the increases, which will bring Sheffield in line with other parts of the country, is increased working and wage costs.

Increases ranging from 2d. to 6d. have been made to the admission prices of Tynemouth cinemas, operating from Monday, December 30.

The 1s. prices have been increased to 1s. 6d. The lowest priced seats are now 10d. and the highest 2s. 9d.

The increases, it is stated, are due to rising overhead charges.

ROSE-MASON DISPUTE Reaches Federal Court

The dispute between David E. Rose, Hollywood producer, and James Mason, British actor, has reached America's Federal Court. A suit has been filed by Rose for approximately \$400,000 and an injunction to prevent Mason from working elsewhere.

Rose contends that Mason repudiated an agreement reached on June 5 whereby he (Rose) established an American concern to make a minimum of two pictures a year for five years. He claims that Mason was to star in the ten films and share the ownership of the company.

In addition, Rose is endeavouring to have his rights and Mason's obligations under the agreement defined.

London Managers' Meeting

A general meeting of the London and Home Counties branch of the C.E.A. Managers' Separate Section has been arranged for Sunday next, January 5, at 10.30 a.m., at the Tivoli, Strand, W.C., by permission of the G.-B. Pictures Corporation.

The meeting will discuss the recommendation of the National Executive Committee and the future powers of the Section.

Death of H. S. Burrows

H. S. Burrows, manager of the Garrison Cinema, Catterick, died on Monday last at Northallerton Hospital. He was an old member of the industry and served with the company 33 years. He joined the late Victor Branford and George P. Fenton at West Kirby in 1913.

Plymouth Regional Joint Planning Committee has rejected plans for a proposed cinema in Western Road, Ivybridge.



Jack Warner and Harry Fowler in Michael Balcon's Ealing production "Hue and Cry" which G.F.D. is screening to the Trade in the near future

XMAS OPENING CONTROVERSY

Bitter Feeling in North Towards N.A.T.K.E.

ALTHOUGH almost all cinemas in the north-east area, the storm centre of the Christmas Day closing controversy, were shut on that day, there is still bitter feeling in the Northern Branch concerning the N.A.T.K.E. attitude and allegations that E. J. Hinge, Northern Branch and C.E.A. treasurer, was responsible for the decision which the Branch made prior to Christmas to open their halls.

Alfred Smith, Northern Branch secretary, in a letter to the KINE, says that the above statement by Tom O'Brien is inaccurate; neither did Hinge influence members of the live theatre association in the area.

Smith also states that N.A.T.K.E. officials made no reply to a proposal that an Area Conciliation Meeting should be held; and describes the remark by Sydney Jackson, N.A.T.K.E. Area Divisional Officer, that his request for a meeting had been "spurned by the other side," as "an absolute mis-statement."

Another point, quoted by Smith as discussed at the Emergency Executive meeting of the Northern Branch on December 20, was that N.A.T.K.E. officially stated that its members would be instructed not to work on Christmas Day, although the agreement has a clause stating that no stoppage of work should take place before the conciliation machinery had been applied.

Newcastle, where it was expected there would be trouble, was devoid of it. The Royal Palace and Empire pantos closed down for Christmas Day, and most of the cinemas, did likewise.

At West Hartlepool and Stockton all cinemas were closed. At Sunderland all cinemas and the Empire Theatre closed, but about four small cinemas in the suburbs opened at night.

Britain and U.S. to Make 16-mm. Films for World's Schools

RANK-UNITED WORLD PLAN TO PRODUCE 700 EDUCATIONALS

PLANs to provide schools throughout the world with 16-mm. films covering the entire educational and cultural fields have been finalised by the J. Arthur Rank organisation and the recently formed United World Films—outlet for Universal's sub-standard product, reported in the KINE's *Sub-Standard Film* of December 19. The scheme calls for the production of subjects at the rate of one a week in both Britain and the U.S.

Details of the seven-year programme were revealed recently by Edmund L. Dorfman, United World's president, who is due to sail for this country on January 18. He plans to spend at least a month working with the Rank organisation, where the one-a-week schedule has started.

The Programme

Other important decisions made in connection with the educational programme are:—

A total of at least 700 individual films are to be made over the seven years;

These will appear in the form of special courses, covering particular subjects;

Production is to start in the U.S. within six months;

Films will be dubbed in foreign languages—even British sound tracks will be remade for American distribution;

A production advisory board is to be set up with prominent educationalists in the near future.

The scheme has been designed to meet the need for a wide-reaching production-distribution organisation for educational films voiced recently by Eric Johnston, president of the Motion Picture Association.

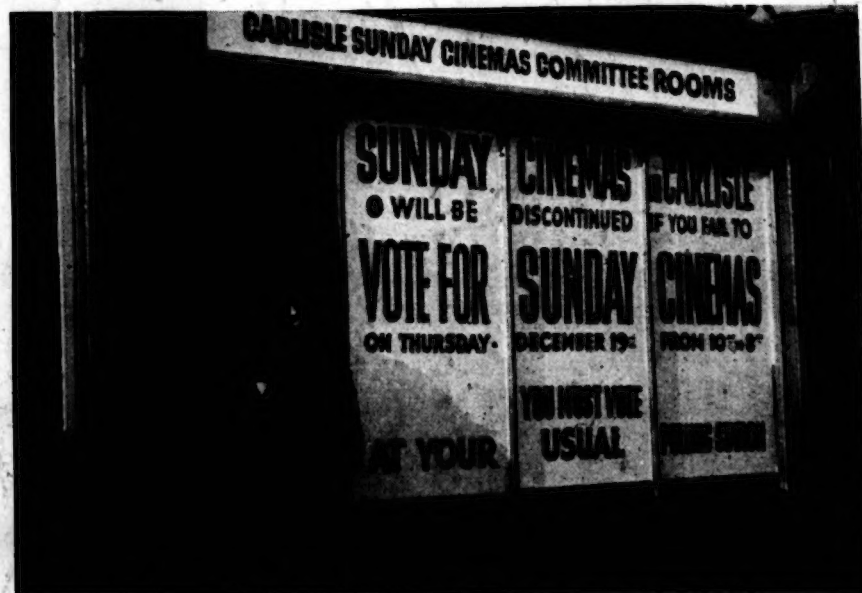
SELZNICK ANGRY AS WRITS FLY

THE Selznick Renting Organisation, formed a fortnight ago following David O. Selznick's breakaway from United Artists, has already opened offices in ten American cities. L. Scanlon has been appointed chairman of the board of directors, with Neil Agnew as president of the company.

Meanwhile, Selznick has now filed a series of lawsuits against United Artists, seeking total damages of 13,500,000 dollars. Charlie Chaplin and Mary Pickford are mentioned as defendants in some of the suits.

The indictment alleges that United Artists was guilty of "wilful mishandling of Selznick's productions, including the sale of weaker product of other producers on the strength of Selznick's pictures."

At the same time, Selznick issued a provocative statement alleging that Mary Pickford and Charlie Chaplin, co-owners of United Artists, had not contributed anything of appreciable value to the company for years.



L. Lewis, area supervisor for A.B.C., and V. E. Tyson, manager of Lonsdale Kinema, Carlisle, discuss the finishing touches of the extensive Sunday opening campaign outside one of the special committee rooms. The campaign, instrumental in securing a 7,072 majority in favour at the recent poll, included the distribution of 70,000 Film Star Cards, 50,000 handbills and 10,000 4-page circulars.

SHEFFIELD

ATTEMPT TO
SAVE POLL COSTChurches "Not so Cheerful"
Attitude to S.O. Approach

AN attempt to avoid the expense and trouble of a poll on Sunday opening is being made by the Sheffield C.E.A. which has approached the Churches and other likely opponents with the suggestion. The formation of a branch sub-committee on Sunday opening was agreed to by 13 votes to 12. The result, it was admitted, was not very cheerful. A decision regarding the proposed increase in C.E.A. subscriptions was deferred until the publication of the year's accounts. W. C. Harte presided.

SECRETARY ARNOLD R. FAVELL said that the City Council had agreed to apply for a draft order for permanent Sunday opening.

Exhibitors who were already opening asked that they should be elected as the sub-committee of the branch on S.O. Dennis C. Walls was the chairman, Frank Bradley the vice-chairman, and the joint secretaries were Roy Mason and Arnold R. Favell, with Mr. Bradley and R. T. Reay as the publicity officers. Nine halls opened at present.

They also considered the raising of funds on the assumption that it would cost about £1,500. Those anticipating opening in the near future should join in the cost.

They also considered a proposal to try to avoid a poll, which would be a great expense on exhibitors and ratepayers. People whom it was thought would raise objections were approached and eventually there was quite a long and friendly discussion with Churches' representatives, who asked that the kinemas would consider consulting them as to the suitability of films to be shown on Sundays.

The sub-committee said the matter would be referred back to the members. They asked the Churches' representatives to consider seriously not raising any opposition to S.O. and thus avoiding expense. A reply had been received which was not very cheerful.

D. D. CRAIG said he had always opposed Sunday opening, but he had no objection to those who wished to open doing so, but he did not wish to assist them in any way. There would be money coming in and going out, but he would not like it to be transacted in the name of the branch.

Mr. HEUGHAN said those who did not open would not be asked to pay towards the fund.

COUN. HAROLD S. GENT thought the branch should show unity in regard to S.O. the same as with the application for it. He would also like it to go forward that the branch considered the sub-committee mentioned as representing the branch provided there were no financial liabilities attached to its election.

Put to the vote, there were 11 against the sub-committee being elected to represent the branch and 12 for, with the addition of no financial liabilities being incurred by the branch.

Increased Subscription

ON the question of the raising of the subscription, the SECRETARY provided last year's balance-sheet, and also read details of what additional rentals, etc., in London would now be.

D. CRAIG, who earlier said he would prefer to see figures of the current year's working, said he did not think that a 50 per cent. increase was justified.

The CHAIRMAN said that the current year's expenditure would be considerably higher.

COUN. HAROLD S. GENT said that everything generally cost far more now than in 1939. The present subscription had remained at the same figure for many

years. He considered that members were getting exceedingly good value for their money.

Mr. BRINDLEY said he thought the subscription was too cheap, and he had always admired the way they had issued a C.E.A. report—a very valuable thing.

Mr. CRAIG said he was not criticising any work done, but, in suggesting that the members should be in a better position to judge after they had seen the current year's balance-sheet.

30 per cent. Suggested

When the previous year's balance sheet had been read, H. G. SMEETON said it did not seem that 50 per cent. was needed and 30 per cent. should be enough.

Mr. CRAIG said he did not think that a 50 per cent. increase would be justified.

Mr. TOOTHILL said the budgeted increase was from five to six thousand pounds, whereas a 50 per cent. increase, on past figures, would represent about £17,000. There was also a surplus fund of £52,183 now.

COUN. GENT's resolution for an increase was seconded by D. HEUGHAN, and Mr. CRAIG's amendment that the matter be referred back until such time as they had this year's accounts, together with budgeted amounts, was seconded by Mr. SNAPE. The amendment was carried.

K.R.S. Negotiations

IN regard to a general film policy between the C.E.A. and the K.R.S., Mr. WRIGHT said he had no faith in negotiations. The Association had been trying it for years. These negotiations would be very nice if they came off; in fact, they would be wonderful. It may come off if the exhibitors took their coats off. He did not think there was a 40 per cent. film being made, never mind a 50 per cent.

COUN. GENT said he agreed with the proposed figures with the exception of the one that "anything over 40 per cent. should include a complete programme." This should be "of 40 per cent." This should also include the cost of newsreels.

Mr. BRINDLEY said it boiled down to the old question of supply and demand.

Mr. CRAIG said he supported the proposals on the understanding that they were maximum terms.

It was carried that the proposals should be accepted with the alteration suggested by Coun. Gent. and also, on Mr. WRIGHT's suggestion that the K.R.S. be asked to provide 50 per cent. of publicity costs.

Independents' Section

A NOTICE of motion, proposed by Coun. GENT, which was carried, being sent to head office, "that a sub-committee be formed from the General Council to consider the question of the formation of a separate section within the C.E.A." He had not liked the wording of a notice of motion discussed at the last General Council meeting. There could be no harm in a sub-committee dealing with the matter, which could then be referred to branches. It would not by any means break up the C.E.A.

Mr. SMEETON said that no harm could be done because there were certain points where independents and circuits differed, and on others where complete unity was needed.

The CHAIRMAN announced that Sir Alexander King hoped to attend the next meeting, to be held on January 24.



Douglas Stewart (centre) and Lesley Osmond in Bushey Productions' new British picture MYSTERIOUS MR. NICHOLSON, which Ambassador is Trade showing on January 7 at the Academy at 10.45 a.m.

SOUTH & EAST LANCs

HIGHER SUBSCRIPTION
APPROVED BUT—"Managers' Section Should Now
Stand on its Own Feet"

A RESOLUTION agreeing to the proposed increase in C.E.A. subscriptions was passed at the recent meeting of the committee of the South and East Lancashire branch. Coun. J. C. Whitaker was nominated as chairman for a second year.

The possibility of an increase in subscriptions was mentioned by J. MATHER, who presented the delegates' reports of the meetings in London.

SECRETARY C. LITTLER said some members felt the lowest rate of subscription (two guineas) was ridiculously low.

J. J. McCracken: It is quite reasonable having regard to the increase in costs generally.

Mention was made of the expenditure incurred on the Managers' Section, the view being expressed that it should now stand on its own feet.

Mr. McCracken pointed out that the section was created by the C.E.A. to keep managers within the orbit of the Association. This was better than having an outside section because there were many managers who would not have joined. With independents there were a large number of managers in close social contact with the proprietors of the theatres. By having the section in the C.E.A. it was maintaining that sociability between managers and proprietors.

"Seeing this has been achieved, I think it is only right to say to them, 'Now you have come in, we will help you over the hurdle.'"

Replying to W. W. LLOYD, who asked if the political fund which had been accumulated could be drawn upon, Mr. McCracken said it could not. It was frozen and could only be used for a specific purpose.

A. MATHER declared that the branch was also feeling the shortage of cash, owing to the increase in expenditure.

One member commented that G.C. had turned down Coun. H. P. E. Mears' suggestion for an independents' section. Independent exhibitors founded the C.E.A. for the purpose of looking after their interests. If it continued to provide funds for the Managers' Section it would have to agree to the independents' section.

On the proposition of J. J. McCracken,

a resolution was adopted agreeing to an increase in subscriptions.

Film Renting Policy

GENERAL agreement was expressed with the report of the G.P. Committee putting forward proposals which it was considered would form a suitable basis for discussion with the K.R.S. for the formulation of a general film-renting policy.

"It's a start," was one comment. Brief discussion took place on the defeated G.C. resolution for the formation of a separate independent exhibitors' section. It said it was probable that the matter would be raised again.

Officers for 1947

IT was decided to nominate Coun. J. C. Whitaker as chairman of the branch for a second year, H. Hoyle as vice-chairman, and J. Mather as treasurer. The annual general meeting will be held on January 31. A letter was received from the estate agents giving the branch six months' notice to quit the branch office in Cromford Court, for the purpose of increasing the rent. The officers were authorised to arrange a meeting with the agents in conjunction with representatives of the Manchester and Salford branch, for the purpose of negotiating a new agreement.

Fuel Economy

On the subject of electricity consumption, Mr. BREARLEY said the only way he had discovered of making a reduction was by opening the theatre a quarter of an hour before the start of the programme, instead of half an hour.

Changes of Nominees

The General Secretary wrote intimating that several members of the branch had not yet applied for their P.R.S. licences and stressed the urgency of the matter.

Complaints of the quality of carbons and police requirements in regard to seating which were other matters discussed are reported upon in "The Observation Window" of our Service Section.

LEEDS

SLIDING SCALE WHERE
50 PER CENT. IS DEMANDED

Terms on which Rentals Should be Negotiated

THE terms on which exhibitors should negotiate with the K.R.S. on film rentals were revealed at a meeting of the Leeds and District branch of the C.E.A. on December 18. Chief proposal is the introduction of a sliding scale where 50 per cent. is demanded and the provision of a film programme where 40 per cent. or over is paid. Small exhibitors' terms and flat rentals are also covered. C. H. Whincup, the chairman, presided.

The proposed terms are:—

1. Where 50 per cent. is the percentage demanded for a film a sliding scale should be allowed for exhibitors.

2. Where 40 per cent. or over is paid for a film the renter should supply a complete programme of shorts or a two-run feature at the option of the exhibitor.

3. The percentage for subsequent runs in districts should be less than the first run.

4. Small exhibitors' terms should be available to all cinemas taking less than £150 per week.

5. Flat rentals should be available by individual negotiation between the exhibitor and the renter.

6. Concurrent runs should be available to independents as well as circuits.

7. Flat rate programmes should be available to all exhibitors for Sunday opening.

C. P. METCALFE said that in his opinion it was an excellent time to start negotiations with the renters in view of the forthcoming Films Bill and the anxiety which the renter would have to avoid any onerous conditions in that Bill. He thought that most of the proposed terms would find universal approval.

Valuation Panel

F. SYKES suggested that there should be some method of valuation of 50 per cent. films, and thought there ought to be a Board in London to view all those films which the renters claimed were in the 50 per cent. class and agree or disagree with that contention.

The CHAIRMAN replied that that suggestion had often been made, but had always been turned down by a large majority. He pointed out that the worth of a film varied very considerably in different parts of the country. "A film worth 50 per cent. in the West End of London," he said, "might not be worth 20 per cent. in the industrial areas of the country, and vice versa."

"I would not give a moment's support to the suggestion that some body in London should start grading films for the provinces. To my mind, their judgments would often be detrimental to the interests of my own theatres."

Mr. SYKES explained that he did not propose that every film should be graded by a committee in London, but only the 50 per cent. films. They ought not to allow the renters to be the only judges of whether a film was to be graded at 50 per cent. He wanted to obviate the danger of an exhibitor having to pay 50 per cent. on a 35 per cent. film, and merely as a safeguard there ought to be in London a viewing board on which exhibitors as well as renters were represented.

J. GOLDSTONE said he thought the idea was all right in theory, but quite impracticable. There was no body which could say in advance whether a film was worth

50 per cent., in view of the widely varying conditions throughout the country.

Should Cost be Considered?

Mr. SYKES replied that the renter's estimate of a film must inevitably take into account the cost of production of the film, irrespective of its value to the exhibitor.

The CHAIRMAN said he would never accept the argument that the film hire which exhibitors agreed to pay should be commensurate with the cost of production. If, because of inexperience or for any other reason, the producer or renter made a mistake and over-spent on a film which turned out to be of poor entertainment value, the exhibitor should not be expected to pay more because of that mistaken expenditure.

F. SYKES replied that renters were bound to take the cost of production into consideration. What he suggested was a number of exhibitors on the viewing committee to balance the estimates of the renters.

Several members expressed the view that if grading of films were introduced the lower percentage films would eventually creep up into the higher grades as far as rentals were concerned.

Seller's Market

S. LAMBERT said it came down to the question of whether the individual exhibitor was a good buyer or whether he pandered to the renter. It all depended on the efforts made by the individual exhibitor to look after his own interests as well as he could.

HARRY HOPKINS pointed out that when the small exhibitors' terms were introduced they were regarded as one of the finest things ever achieved for the exhibitor. What had happened, in fact, was that the small exhibitor got his terms, but only on those films which the renters wanted him to have. He never got the films that mattered. "You still cannot take a seller to a buyer and make him sell," he said.

It was agreed that F. Sykes' suggestion for a viewing board should be forwarded to the General Council for discussion, and also his suggestion that where an exhibitor showed a film for four or seven days there should be a reduced percentage for the Sunday.

Coercion Alleged

REVIEWING the last meeting of the General Council, Mr. METCALFE said there had been some trouble in one of the branches where a local official of the N.A.T.K.E. had tried to bring about a closed shop in cinemas and had used invalid methods to induce employees, who did not want to join, to become members. That particular situation had now been put on a proper basis in accordance with the agreement with N.A.T.K.E., but he asked that any similar cases of coercion in Leeds and district should be reported immediately.

Referring to the C.E.A. Committee's interview with Herbert Morrison on C.O.I. films, Mr. METCALFE said that Mr. Morrison had given a guarantee that no party politics would be allowed in these films. If there were any complaints they would be taken up immediately.

S. LAMBERT asked why the Government did not pay for its advertising, if these

Continued at foot of next column



C. P. METCALFE

The suggestion of H. P. E. Mears that the time was opportune for the formation of a separate section within the C.E.A. for independent exhibitors was mentioned by Mr. Metcalfe, who pointed out that the fact that Mears got 21 votes against 33 showed that his proposition had some sympathy in the Council.

Mr. HOPKINS said he thought the General Council had made a very grievous error in refusing to allow a committee to be set up to investigate this matter.

Mr. METCALFE said that he personally had flirted with the idea of a separate section for independent exhibitors for some time. There never had been a time when it would be more useful than now. In the new Quota legislation it would be important to recognise the view of the independent exhibitor as opposed to that of the circuits.

The case that they were putting before the Board of Trade did not represent the unadulterated views of independent exhibitors. Those views had been watered down to suit the circuits, who had the advantage outside the C.E.A. of direct contact with Government representatives. Parties of M.P.s were being taken round the studios, entertained to lunch and addressed by representatives of the circuits. They never heard the unadulterated views of the independents.

But, he said, if independent exhibitors were going to set up a committee to put their case, it would have to be organised in rather a big way, with a separate and pretty large subscription. They would need whole-time paid representatives with sufficient financial resources for visits to Parliament to look after the interests of the exhibitors. It would be well worth while for independents to pay a handsome subscription for

films were regarded by them as so important.

The CHAIRMAN commented that we were told that there was still a state of national emergency. Exhibitors recognised that, and that was why they supported the campaign, but in his view the films they had received in the last twelve months bore little or no relation to the need for coping with that emergency. When the arrangement with the C.O.I. was renewed two years ago they had undertaken to submit subjects to the C.E.A. for approval, but that undertaking had not been observed. The same undertaking had been made again, and he feared that once more it would not be carried out.

Wearing Our Patrons

The excuse offered for the present newsreel contracts was lack of film stock, declared HARRY HOPKINS. Yet any amount of it could be got for C.O.I. purposes. Since the beginning of the war exhibitors had done nothing but give and give again. It was time the exhibitor was given something.

"We give too much valuable screen time away," he said, "and in showing this stuff we are wearing our patrons to death. Our job is to entertain them, and it is time we said that anything we show must be shown at commercial rates."

INDEPENDENTS AND THE QUOTA

Need for Unity if Their Case Is to Be Heard

CONSTRUCTIVE arguments in favour of an independent section within the C.E.A. were made at the December meeting of the Leeds C.E.A. It was, however, pointed out that the obvious lack of interest displayed in C.E.A. proceedings was hardly an argument in favour of the acceptance of H. P. E. Mears' proposal.

these services, but unfortunately there was no evidence that there were sufficient independents willing to shoulder the necessary expenditure.

J. GOLDSTONE said that in 25 years in the film business he had never yet seen any loyalty among independent exhibitors. He thought a separate section would fail because of lack of financial and moral support.

The CHAIRMAN said he would like to see a really live separate section, but it must be realised that if all the independent members of the C.E.A. gave the support they should to branch meetings the independent vote would be far in excess of the circuits' vote. In view of the fact that many independents did not at the moment give the support they could give, it was very difficult to argue convincingly for a separate section.

Mr. METCALFE said there were something like 3,000 independents, as compared with 1,250 circuit theatres. It would be useless to try to get all the 3,000 independents into a separate section. But if they could get 700 or 800 theatres they would form a far more important circuit than any now in existence.

If it paid a circuit like A.B.C. to have a Public Relations Officer and spend money in putting over propaganda, it would be equally valuable for the independent exhibitors to do the same. There were about 800 independents who had definite need to worry about the new Quota legislation, and these were the people he would look to for support, but he had no evidence that these sort of people had any desire to get together and look after their own interests.

Mr. SYKES gave notice of a motion that the December meeting of the Leeds branch should be cancelled in future unless there was any urgent business to be considered.

NEW EMERY COMPANY

Acquires Two Derby Halls

Freeholds of the Rex, Alvaston, and the Broadway, Allenton, near Derby, have been acquired by Derby Cinemas, Ltd., from W. A. Semple. Derby Cinemas, Ltd., is a new company, of which the directors are J. F. Emery, J.P., R. Gordon Emery, F.C.A., and R. C. Taylor.

It is expected the two theatres, which each accommodate about 600 persons, will be taken over by the new owners on January 6. All negotiations on behalf of Derby Cinemas, Ltd., will be conducted at the J. F. Emery Cinema Circuit office, Midland Bank House, Cross Street, Manchester.

Oldham's Watching Brief

Oldham (Lancs) Watch Committee have authorised the exhibition of "Appointment with Crime" for adults only. The Committee is to see the films "The Mummy's Curse" and "The House of Frankenstein" before they are publicly shown in the town.

EDINBURGH

REISSUES BOOKED ON
PERCENTAGE BASISRentals: Further Allegations
of Unfair Treatment

EDINBURGH C.E.A. at its last meeting resolved to ask the Association to obtain the same booking terms for independents as the circuits were receiving. It was alleged that the circuits could not be paying percentage for reissues; otherwise they could not play their present programmes.

It was agreed that a special meeting be held later in the event of a threatened strike on New Year's Day. J. S. Dunbar (G.B.) said the circuits were prepared to close their theatres rather than depart from the recent agreement to give double pay on New Year's Day, but not also a day off, which was being demanded. A. S. Albin, who presided, was re-elected chairman for something like the 25th year.

Film Rentals

The discussion of film rentals and the unfair treatment of the independents arose out of a renewed discussion of the booking terms for "The Overlanders."

W. H. ALBIN said he had suffered over and over again from this unfair treatment.

LOUIS DICKSON said the circuits were setting a very bad example by running too long programmes and forcing independents to do the same.

W. ALBIN pointed out that under their contracts they were restricted to 3½ hours, but a show in the Regal ran to nearly four hours.

Percentage for Reissues

Mr. ALBIN said the regular price for "Appointment With Crime" was about 40 per cent., and for the reissue of "Blossoms in the Dust" they would take nothing less than 33½ per cent. How were the circuits able to show them both together? None of them, he suggested, should book reissues on percentage.

R. M'LAUGHLIN agreed, but they had to remember that they had 52 weeks' programmes to get, and a reissue at a low percentage was a better proposition than an alleged big picture at a high percentage. They did not like this, but they did not want to tie themselves up, perhaps to their detriment. The circuits were not paying percentage on reissues, or they could not play the programmes they were doing. Therefore they should ask the C.E.A. to endeavour to obtain for the independent booker the same terms that the circuits were receiving. He moved accordingly.

W. ALBIN seconded.

Independents Too Independent

J. M'GUIRE agreed, and said the independents were so independent that they were independent of each other.

J. K. STAFFORD POOLE said the film renter was in the position of saying, "This film will be 35 or 40 per cent.; if you don't take it we will take it somewhere else." Exhibitors, on the other hand, ought to be able to say to the renter, "We don't like your 40 per cent.; try to book the damned thing in Edinburgh." They should take strong action against strong policy.

When it was suggested that an agreement several years ago not to pay 50 per cent. lasted only a week, Mr. Dickson said it lasted much longer. But it gradually broke down, and then when they came along with something very special it was paid. The General Purposes Committee, he said, were discussing film hire at the present time, and he would endeavour to put forward what had been said at the next meeting.

W. ALBIN said no film should be booked at 50 per cent. unless on a sliding scale.

Mr. M'LAUGHLIN's resolution was adopted.

Circuits' Strike Decision

Mr. M'LAUGHLIN reported on the last meeting of the Scottish Conciliation Board and dealt with various questions which they had discussed. Regarding the threatened strike over double pay for New Year's Day, plus a day off, the C.E.A. members, having had definite instructions from the Scottish Executive, could not overturn their decision to grant double pay but not another day off. Mr. BROWN, of the N.A.T.K.E., alleged that when the question of Christmas Day was being discussed in London a member of the C.E.A. promised that the Scottish Executive were going to consider the application.

J. S. DUNBAR asked what was to be their attitude in the event of a threatened strike, for they must remember New Year's Day was on Wednesday.

"I can tell you," he said, "and I don't care if it is reported, that Mr. Bennell and I have been in touch with our London office (G.B.), and, in conjunction with the other circuits, we are going to stick rigidly to the agreement and not going to grant the day off, even if it means closing the theatres."

If the strike came off on New Year's Day the staff would get no pay at all.

A Special Meeting?

Mr. POOLE hoped they would agree not to depart from the agreement. Certain houses might scramble through with a manager who had been an operator and the proprietor taking the tickets.

Mr. DUNBAR said, if any house has sufficient staff, by all means open, but do not break away from the agreement. Mr. POOLE asked, if one house happened to have two operators, would one of them be allowed to help another house out?

Mr. DUNBAR said that was done before. Mr. POOLE said they should arrange for a reasonable distribution of staffs.

Mr. M'LAUGHLIN said they should endeavour to get as many halls open as possible. If 50 per cent. were open it meant the failure of the strike.

It was agreed that, if there was a decision to strike, a meeting of the section would be held in the Secretary's office on Tuesday morning.

Nominations for Branch

A. S. ALBIN was unanimously re-elected chairman of the section, and Graham Salmon secretary.

W. ALBIN moved, and Mr. DICKSON seconded, that Walter Maguire (Playhouse) be nominated as vice-president of the Scottish Branch, and this was unanimously agreed to.

For the General Council, Louis Dickson, J. S. Dunbar and W. H. Albin were nominated; and for the Scottish Executive, R. M'LAUGHLIN, L. F. Priest and J. M'GUIRE.

W. ALBIN, who is a trustee and a permanent member of the Benevolent Fund Committee, said Mr. Dunbar was likely to be appointed vice-chairman of the committee. Mr. Dunbar was nominated along with Mr. M'LAUGHLIN and J. M'GUIRE. Mr. M'LAUGHLIN was re-elected to the Joint Conciliation Board, with Mr. Dunbar as his substitute.

It was agreed that the April meeting be held in Kirkcaldy, W. Albin offering to stand luncheon to the Edinburgh members attending.



Maria Var, coloratura from the Vienna State Opera House, makes her film debut in *THE CROWTHERS OF BANKDAM*, a Holbein Films' production which G.F.D. is to Trade show in the near future

BRISTOL

ANOTHER TRY BY
INDEPENDENTSSeparate Section Within
the C.E.A. Wanted

AT its last meeting of the year, the Bristol branch of the C.E.A. voted in favour of the establishment of an "independent" section, functioning within the framework of the C.E.A. Coun. F. G. W. Chamberlain presided.

E. C. ROGERS, in his report of the General Council proceedings, gave details about the decision regarding a separate section for independent exhibitors.

A member asked why the news theatres had left the C.E.A.

The CHAIRMAN replied that he supposed it was because they considered they did not get the same conditions for the news theatres as they were running a different type of cinema.

The member then asked if that did not also apply to the independent exhibitors?

H. E. WILLIAMS moved a resolution that a committee should be set up immediately to consider the formation of a separate section of independent exhibitors within the framework of the C.E.A. This was seconded by Coun. GEORGE REES and carried.

Film Rentals

IN connection with C.E.A. policy on film rentals, a suggestion was put forward that the sliding scale should be upward and not downward. It was decided to recommend that in section four of the General Purposes Committee's report the words "and all films" in the third line should be deleted.

S. W. SAVERY (the secretary) reported on the meeting of the branch and N.A.T.K.E. Joint Conciliation Board and said it had been agreed that, with certain exceptions, the grading of cinemas should be that of 1938.

G.F.D. Bookings

THE General Secretary's report on the policy of G.F.D. was read by Mr. SAVERY, who said that any exhibitor who had a complaint to make should send it to Mr. Fuller.

A member emphasised that the matter was one not for individuals but for the C.E.A. as an organisation.

It was pointed out that the bulk of British films were handled by G.F.D., and under such circumstances what could exhibitors do?; but a member asked if exhibitors had not the right to go to the Board of Trade for redress.

Another member thought it was a matter that was up to individual exhibitors who had quota obligations. If an exhibitor paid 50 per cent. it was entirely up to him.

It was stated that a G.F.D. representative had informed a member that in future all British films would be booked at the rate of 50 per cent.

It was pointed out that G.F.D. could not be compelled to serve any particular exhibitor if they decided not to do so. They may be able to get at an exhibitor in an indirect way, and the C.E.A. would not be able to do anything about it.

Road Safety Slides

A REQUEST from the Bristol Road Safety Council asking local exhibitors to show a slide giving the figures of casualties for the month was read.

The CHAIRMAN said the Council was willing to pay for the exhibition of the slides if required to do so. The meeting agreed to leave the matter to the discretion of individual exhibitors.

School Competition

REFERRING to the proposal to show films at Downside School, Bath, not only to pupils but also to the general public, Mr. ROGERS said he had contended when the proposal was made that it would be entering into competition with the cinemas.

An arrangement had now been made that films should be shown only to pupils at the school and not to the public.

The meeting appointed J. Alan Simpson as auditor and arranged that the annual meeting should be held on January 22, at 11 a.m.

STUDIO NEWS AND VIEWS

A French Director Makes Cineguild Film About Old English Country Life: New Gear for Southall Studio

CINEGUILD starts "Blanche Fury" at Pinewood next week-end, in Technicolor . . . with a French director who has not made a Hollywood or British picture. This will be the first Cineguild subject not to be directed by one of the founder team.

The director signed for the job is Marc Allegret, who was responsible for many of the French Charles Boyer films, making "Orage" in 1938 and "Heart of Paris" for Tri-National in 1939. "Blanche Fury" is a murder mystery set in an old English country house during the last century.

Anthony Havelock-Allan is producing the film. It was originally planned as a subject for David Lean; but Cineguild is rushing ahead with "Oliver Twist," following the success of "Great Expectations," which will overlap with "Blanche Fury." "Oliver Twist" will be on the floor by April, with David Lean directing and Ronald Neame in the production chair.

"Blanche Fury" stars Valerie Hobson. Script is by Audrey Erskine-Lindop, Cecil McGivern and Anthony Havelock-Allan.

McGivern joined the Rank group 12 months ago, after a successful B.B.C. career. He produced the broadcast version of "A Harbour Called Mulberry."

FILMING NATURE

SPENT A FEW worthwhile hours over the holiday period reading Oliver G. Pike's new book, "Nature and My Cine Camera" (latest publication of the Focal Press, at 15s.). Oliver Pike needs no introduction to film people. Some say that he was born with a camera in his hand.

In this book he has achieved a pleasing blend of technicalities, autobiography and nature notes . . . coupled with a collection of nature photographs which should make even the professional outdoor cameraman green with envy.

Pike describes the days when he worked with the then large aperture of f/8 and the rapid emulsions of 24 deg. Sch. He talks about one of his early movie shows of nature films given in the Palace Theatre on August 29, 1907.

WORK FOR G. B. I.

PIKE JOINED up with Bruce Woolfe, originator of British Instructional Films, in 1921. It was under Woolfe's guidance that the G.B.I. organisation was built up. Oliver Pike has done some of his best work for the Gaumont "Secrets of Life" series.

In "Nature and My Cine Camera"—a sequel to "Nature and My Camera"—Pike gives full details about the production of such a picture.

The book is illustrated in the usual concise style of the Focal Press, giving details about materials, lens and camera equipment best adapted for photographing nature.

Full technical data is given with the photographic illustrations, taken both from still and cine

negatives, some of which have been contributed by other nature photographers.

£100 LESS THAN BUDGET

AT GLASGOW Corporation Housing Committee the town clerk reported that the sub-committee had placed an order with the Thames and Clydeside Film Co. for a film on Glasgow housing, costing not



Ealing recordist Ray Palmer in a spot of mike bother with a parrot. Effects were needed for the NICHOLAS NICKLEBY track, now being edited

more than £1,000. The film had now been completed at a cost of £900, and it was decided to arrange with the Scottish branch of the Cinematograph Exhibitors Association for the showing of the film.

KENT ON REST CURE

JEAN KENT has been forced to quit the cast of "Holiday Camp" on doctor's advice. She figured in a number of scenes during the first fortnight's shooting and then fell ill. Faced with the alternative of holding up production or replacing Jean, producer Sydney Box had reluctantly to take the latter course when it had finally been established that the star would be unable to work for several weeks.

Box has lined up several roles for Miss Kent, including "Good-Time Girl," which follows "Holi-



Work on MURDER AT THE PALAIS, for Paramount release, at Southall. Left to right: Anthony Nelson Keys, associate producer; Richard Attenborough; John Paddy Carstairs, director; M. F. Johnson, production manager; H. C. Pearson, recordist; Reginald Wyer, lighting

day Camp" at the Bush, and is anxious that Jean should have this period of rest.

Yvonne Owen has Jean's role of Angela Kirby.

BERNSTEIN PRODUCTION

SIDNEY BERNSTEIN, now in Hollywood, was talking over his British production plans in New York before the holiday period, according to U.S. reports. Report adds that Bernstein is planning to bring Ingrid Bergman to Britain to make "Under Capricorn," starting on May 1 of this year.

He is now in Hollywood talking over plans with director Alfred Hitchcock, a financial director in the Bernstein film studio and production company set up over here some months ago.

It will obviously be some time before the Bernsteins can build their own studios. Meanwhile they will have to rent space.

AUSTRALIA AS A PRODUCING CENTRE

AUSTRALIA keeps well in the news these days as a prospective production centre. It can certainly offer the Hollywood type scenery to British producers . . . and plenty of original screen material.

Ealing has now acquired the option on six Australian stories. Director Harry Watt spent Christmas down under and is set to make a film there this year.

Sir Alex Korda plans, of course, to have a unit in Australia for "Smiley."

And the Rank Group has made a deal with Universal-International and Greater Union Theatres, backing Australian producer Charles Chauvel to make "Sons of Matthew."

Hollywood is crashing in on the scheme. Columbia says that it will make a colour film in Australia.

Australians themselves are work-

"MURDER AT THE PALAIS"

ing up no little enthusiasm, according to my correspondent out there. There is a plan to put up a studio at Herne Bay: and financiers are willing to raise previous backings of 80,000 dollars to 400,000 dollars.

SOUTHALL GEAR ARRIVES

THE FIRST deliveries of G.E.C. post-war lighting gear have been made to the Cromwell studio, Southall. James Carter, managing director, has placed large orders for G.E.C. equipment. To date, 50 2-kw. incandescent units, 12 single-light broadside units with diffusers, snoots and stands, and eight 5-kw. incandescent units have been delivered.

In addition to the 150-amp. double-negative arc lamp, details of which have already appeared in the KINE's "British Studio Section," the G.E.C. is developing a 120-amp. arc lamp of the double-negative type as well as a 65-amp. single-negative studio arc. These will be in production shortly, as soon as certain details of design have been finalised.

A new and improved design of 5-kw. illuminator of the "Skypan" type consists essentially of a 25-in. diameter white vitreous enamelled reflector mounted in an aluminium skirt ring. The skirt ring is fitted with trunnions and a side clamp, and is mounted in a tubular cradle of normal construction. It is designed for use with an Osram 5-kw. bi-post projector lamp, and the associated lamp holder is so designed to provide easy removal of the lamp and to ensure that when replaced it is automatically positioned at the correct focal point of the reflector.

TWO NEW LAMPHOUSES

TWO NEW lamphouses—a 5-kw. and a 2-kw.—are also available. These are similar in design,

Continued on page 16

Film Trade Show Offers for December, 1946

WALTURDAW
CINEMA
SUPPLY
CO. LTD.

46 GERRARD ST. W. L. Gerrard 1087.

TITLE.	RENTER.	RUNNING TIME.	CERTIFI- CATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A flairs of Geraldine ...	British Lion ...	67 min.	A	6,124 ft.	Jane Withers, James Lydon, Raymond Walburn	Very, very moderate supporting proposition (C)	...	Dec. 26, 1946 Not Fixed
*A tlantic Romance ...	Ambassadors ...	40 min.	U	3,600 ft.	Commentary by Jerry Wilmot	Good feature quota fill-up (CC)	...	Dec. 12, 1946 Not Fixed
C heckmate ...	Columbia ...	54 min.	U	4,859 ft.	Charles Starrett, Smiley Burnette, Adelle Roberts	Mediocre western (CC)	...	Dec. 19, 1946 Not Fixed
C rack-Up ...	RKO-Radio ...	93 min.	A	8,404 ft.	Pat O'Brien, Claire Trevor, Herbert Marshall	Star studded, but flashy "thick-ear" (NO)	...	Dec. 5, 1946 Not Fixed
D evil's Playground, The ...	United Artists ...	66 min.	U	5,896 ft.	William Boyd, Andy Clyde, Elaine Riley	Reliable outdoor "second" (CC)	...	Dec. 12, 1946 Not Fixed
F alse Hero ...	Columbia ...	56 min.	U	5,020 ft.	Chas. Starrett, Smiley Bur- nette, Adelle Roberts	Safe outdoor second (CC)	...	Dec. 19, 1946 Not Fixed
F riendly Enemies... ..	Ealing ...	93 min.	U	8,424 ft.	Charles Winninger, Chas. Ruggles, Nancy Kelly	Very moderate star and title proposition (C)	...	Dec. 5, 1946 Not Fixed
*G reat Expectations ...	G.F.D. ...	118 min.	A	10,624 ft.	John Mills, Valerie Hobson, Finlay Currie	Outstanding box office proposition (OO)	...	Dec. 12, 1946 Not Fixed
*G reat Failure, The ...	Film Traders ...	38 min.	U	3,559 ft.	Richard Shayne, John Laurie, Andrea Malandrinos	Very good cameo documentary (CO)	...	Dec. 5, 1946 Not Fixed
G reat Northern Mystery, The ...	G.F.D. ...	...	...	...	Ralph Morgan, Marjorie Weaver, Milburn Stone	Very good chapter play (CO)	...	Dec. 12, 1946 Not Fixed
*G reen for Danger ...	G.F.D. ...	91 min.	A	8,173 ft.	Sally Gray, Trevor Howard, Alastair Sim	Average "home made" title and star thriller (NO)	Dec. 12, 1946	Not Fixed
J ungle Captive ...	G.F.D. ...	63 min.	H	5,722 ft.	Otto Kruger, Amelita Ward, Phil Brown	"H" certificate hokum solely for the uncritical (NO)	Dec. 12, 1946	Not Fixed
L a Cage aux Rossignols ...	G.F.D. ...	96 min.	U	8,683 ft.	Noel Noel, Micheline Francey	Very good general booking (C)	...	Dec. 12, 1946 Not Fixed
L ady in the Lake ...	M-G-M ...	103 min.	A	9,233 ft.	Robert Montgomery, Audrey Totter, Lloyd Nolan	Out of the rut thriller mainly for the carriage trade (NO)	Dec. 19, 1946	Jan. 20, 1947
L es Enfants du Paradis ...	London Films ...	162 min.	A	15,000 ft.	Arletty, Jean-Louis Barrault, Pierre Brasseur, Pierre Renolr	Outstanding booking for progressive kinemas (NO)	Dec. 5, 1946	Not Fixed
M edicine Man ...	Columbia ...	68 min.	U	6,120 ft.	Ken Curtis, Jeff Donnell, Andy Clyde	Reliable out door medley (CC)	...	Dec. 19, 1946 Not Fixed
M ighty McGurk, The ...	M-G-M... ..	85 min.	A	7,694 ft.	Wallace Beery, Dean Stockwell, Edward Arnold	Good general booking (CC)	...	Dec. 19, 1946 Not Fixed
M y Darling Clementine ...	20th Century- Fox ...	97 min.	A	8,714 ft.	Henry Fonda, Linda Darnell, Victor Mature	Good but overlong Western (C)	...	Dec. 12, 1946 Not Fixed
M ysterious Mr. Valentine ...	British Lion ...	55 min.	A	5,032 ft.	William Henry, Linda Stirling, Tristram Coffin	Reliable second (C)	...	Dec. 19, 1946 Not Fixed
N ight Train to Memphis ...	British Lion ...	63 min.	A	5,733 ft.	Allan Lane, Adele Mara, Roy Acuff and Smoky Mountain Boys	Safe "pint-size" melodrama for the industrial element and sticks (C)	Dec. 19, 1946	Not Fixed
O utlaw, The ...	United Artists ...	114 min.	U	10,451 ft.	Jane Russell, Jack Bucel, Thomas Mitchell	Cunning poster "Catchpenny"	...	Dec. 5, 1946 Not Fixed
*P athway to Fame ...	Piccadilly ...	35 min.	U	3,050 ft.	Bruce Woodcock ...	Good British featurette (CC)	...	Dec. 12, 1946 Not Fixed
*P risoners of the Tower ...	Do You Know Films ...	35 min.	U	3,115 ft.	Commentary by Valentine Dyall	Very good general fill-up (CC)	...	Dec. 5, 1946 Not Fixed
R ainbow Over Texas ...	British Lion ...	64 min.	U	5,874 ft.	Roy Rogers, Gabby Hayes, Dale Evans	Capital horse opera (CC)	...	Dec. 26, 1946 Not Fixed
R azor's Edge, The ...	20th Century- Fox ...	144 min.	A	12,914 ft.	Tyrone Power, Gene Tierney, John Payne	Excellent general booking (NO)	...	Dec. 26, 1946 Not Fixed
13, Rue Madeleine ...	20th Century- Fox ...	96 min.	A	8,571 ft.	James Cagney, Annabella, Richard Conte	Excellent "thick-ear" (NO)	...	Dec. 19, 1946 Not Fixed
S ister Kenny ...	RKO-Radio ...	114 min.	A	10,478 ft.	Rosalind Russell, Alexander Knox, Philip Merivale	Very good general booking (C)	...	Dec. 5, 1946 Jan. 20, 1947

Dec. 19, 1946 Not Fixed

Excellent holiday fare (CC)

James Baskett, Bobby Driscoll,

8,370 ft.

93 min.

RKO-Radio

What's Released in January, 1947

DATE.	TITLE.	RENTER.	RUNNING TIME. MIN.	REG. NO.	CERTIFI. DATE.	LENGTH. FEET.	STARS.	"KINE." REVIEW DATE.
JAN. 6	Song of the South	U	8,370 ft.	James Baskett, Bobby Driscoll, Luana Patten	Excellent holiday fare (CC)	...	...	Dec. 19, 1946 Not Fixed
"	Son is Born, A	A	7,092 ft.	Ron Randell, Muriel Steinbeck, John McCallum	Quota booking solely for the sticks (C)	...	...	Dec. 19, 1946 Not Fixed
"	Texel	U	3,118 ft.	Commentary by Frank Phillips	Good average fill-up (CC)	...	...	Dec. 12, 1946 Not Fixed
"	That Brennan Girl	A	8,551 ft.	James Dunn, Mona Freeman, William Marshall	Robust tear-jerker for the masses (NC)	...	...	Dec. 26, 1946 Not Fixed
"	Traffic in Crime	A	5,034 ft.	Kane Richmond, Adele Mara, Wilton Graff	Reliable second for "tough" audiences (NC)	...	...	Dec. 26, 1946 Not Fixed
"	Vautrin	A	9,000 ft.	Michel Simon, Georges Marchal, Madeleine Sologne	Good booking for progressive halls (NO)	...	...	Dec. 5, 1946 Not Fixed
"	Walcheren	U	3,314 ft.	Commentary by Frank Phillips	Reliable general fill-up (CC)	...	...	Dec. 5, 1946 Not Fixed
JAN. 13	Beloved Vagabond, The	A	6,052 ft.	Margaret Lockwood, Betty Stockfield, Maurice Chevalier	Second feature fill-up (C)	...	...	Dec. 19, 1946 Not Fixed
"	My Son, My Son	A	10,251 ft.	Brian Aherne, Madeleine Carroll, Louis Hayward	Reliable reissue for the masses. Nothing to harm youngsters (C)	...	...	Dec. 12, 1946 Not Fixed
"	Nine Men	A	6,100 ft.	Jack Lambert, Richard Wilkinson, Gordon Jackson	Good popular revival. Not for juveniles (NO)	...	...	Dec. 19, 1946 Not Fixed
"	Rulers of the Sea	U	8,705 ft.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyfe	Excellent popular booking. Great for the family (CC)	...	...	Dec. 26, 1946 Not Fixed
"	Ships with Wings	A	9,204 ft.	John Clements, Leslie Banks, Jane Baxter	Very good reissue for the family (C)	...	...	Dec. 12, 1946 Not Fixed
"	Three Comrades	A	8,857 ft.	Robert Taylor, Franchot Tone, Robert Young	Excellent reissue for all audiences except juveniles (NC)	...	...	Dec. 19, 1946 Feb. 24, 1947
"	Thursday's Child	U	7,363 ft.	Sally Ann Howes, Wilfred Lawson, Stewart Granger	Sound average reissue. Safe for the family (CC)	...	...	Dec. 5, 1946 Not Fixed
"	When Ladies Meet	A	9,464 ft.	Joan Crawford, Robert Taylor, Greer Garson	Outstanding revival for all classes. Not for youngsters (NO)	...	...	Dec. 12, 1946 Jan. 27, 1947

REISSUES

DATE.	TITLE.	RENTER.	RUNNING TIME. MIN.	REG. NO.	CERTIFI. DATE.	LENGTH. FEET.	STARS.	"KINE." REVIEW DATE.
JAN. 6	Fear	Pathe	68	F. 9474	A	6,116	Warren William, Anne Gwynne	Aug. 1, 1946
"	Green Years, The	M-G-M	113	F. 9578	A	11,228	Charles Coburn, Tom Drake	Sept. 26, 1946
"	Jolson Story, The	Columbia	129	F. 9715	U	11,643	Larry Parks, Evelyn Keyes	Nov. 7, 1946
"	Winged Wonders	Renown	34	Br./E. 9430	U	3,102	F. Ratcliffe-Holmes, Elsa Tee	July 25, 1946
JAN. 13	Joe Palooka Champ.	Pathe	69	F. 9592	A	6,275	Leon Errol, Elyse Knox	Oct. 3, 1946
"	Mr. Griggs Returns	M-G-M	82	F. 9487	U	7,379	Frank Morgan, Keenan Wynn	Aug. 22, 1946
"	Sentiment and Song	Columbia	68	F. 9406	U	6,168	Ken Curtis, June Storey	July 18, 1946
"	Suspense	Pathe	100	F. 9593	A	9,086	Belita, Barry Sullivan	Oct. 3, 1946
JAN. 20	Detour	Pathe	69	F. 9596	A	6,124	Tom Neal, Ann Savage	Oct. 3, 1946
"	Gallant Boss	M-G-M	99	F. 9654	U	8,944	Marshall Thompson, George Toblas	Oct. 31, 1946
"	Sister Kenny	RKO-Radio	114	F. 9788	A	10,478	Rosalind Russell, Alexander Knox	Dec. 5, 1946
"	Stolen Life, A	Warner	106	F. 9638	A	9,639	Bette Davis, Glenn Ford	Oct. 24, 1946

(NO) Not for Children.

(C) Suitable for Children.

(CC) Excellent for Children.

*A British Picture.

†In Colour.

Continued from page 13

ARMY EQUIPMENT DEAL: NEW CASTING ARRANGEMENTS

mechanically and optically, the principal difference being dimensional. The body of the 5-kw. lamphouse is of cast aluminium and pressed aluminium plate is used for the 2-kw. model. Both are of "double skin" construction, the cavity between the inner and outer skins forming a "venturi," which is a form of cooling developed at the G.E.C. research laboratories.

There is a choice of three smaller G.E.C. spotlights; two, the 500-w. and the 250-w., employ identical lamphouses and are similar in design to the 5-kw. and 2-kw. units, but the Baby 100-w. spotlight is rather different in

units are new arcs for colour, ranging from 300-150 amp. "Suns," together with 120-80-40 amp. arcs.

With Barrow in the deal: J. P. H. Flack, ex-operational cameraman with the Army Film Unit. He was associated with the work on "Desert Victory" and "Left of the Line." G. W. H. Pullen, ex-operational cameraman and later production supervisor for the R.A.F. Film Unit (Bomber Command Section).

ABOUT PEOPLE

MAURICE OSTRER has purchased the screen rights of T. H. Bird's novel, "Gamblers Sometimes Win." Work is now going ahead on the script, with Michael Rennie set as the star.

Jack Warner, stranded recently in a London fog, was given shelter for the night at Scotland Yard. In the morning he went on to Islington to play his part as a detective-inspector in "Dear Murderer."

Ralph Smart, who was associate producer on "The Overlanders," is off to Australia again this month. He came over with his Rank children's film, "Bush Christmas," which he directed in Australia. Is trying to make up his mind whether to direct more children's pictures for Rank or act as associate producer on Harry Watt's next Australian production for Ealing.

Doris Douet, publicity secretary to "Danny" at Ealing, has left to take a rest from the rigours of working with Pat O'Connor and John K. Newnham. But the Douet name carries on at Ealing. Her son, Alex Douet, is now loading and clapping there.

Baynham Honri, Ealing's studio manager, now actively interested in local politics, is fighting for the Conservative cause.

F. S. Lyndon-Haynes is assistant director on "It Always Rains on Sunday" tests at Ealing. Production begins this month.

Eric (Bungy) Williams, Ealing's technical supervisor, back again from a business trip to Palestine, is becoming a regular globe-trotter. Germany for "The Captive Heart" locations and Australia for "The Overlanders" are among his recent trips. He is booked for Australia again this year.

Latest names for the "Princess Fitz" cast, next subject for British National production: Peter Graves, Ralph Truman, Hugh Owens, John Howard, Frederick Morant, Geoffrey Wilmer, Howard Huxtable and Lawrence Hastings.

Maria Var has completed recording the vocal score for "The Crowthers of Bankdam."

Addition to the "October Man" cast has been character actor Edward Chapman.

This week's P.S.: Publicity story from the "A Man About the House" unit tells me that in one scene the vine harvest was crushed as a preliminary to making the wine. It adds: "The scene, authentic in every detail... H'm—the boys have been celebrating Christmas well!"

P.G.B.

FLASHBACKS OF 25 YEARS

From the "Kine" Studio Page of January 5, 1922

Guy Newall, according to schedule, should be starting work on another production in February.

Bert Wynne has finished interiors and left for Rome to shoot the exteriors of "Meg's Children" on Monday last.

Florence Turner is playing lead at the Ideal in "The Little Mother," a new picture which A. V. Bramble is directing.

We hear that the studios at Watcombe Hall, Torquay, erected quite recently for the Cairns Film Co. at a cost of £40,000, is shortly to be occupied by an English producing concern.

mechanical design, but employs similar optical equipment.

The 500-w. and 250-w. optical equipment includes a spun, anodised aluminium reflector 5-in. in diameter with a curvature of 3-in. radius, and a 6-in. diameter Fresnel type front lens of 4-in. focus. The lamp employed is a 500-w. or a 250-w. Osram projector lamp with a flat grid filament. The lamp cap and the lampholder are of the pre-focus type.

WORLD WIDE AT MARYLEBONE

WORLD WIDE has nearly completed shooting interiors for "Combined Operations," which is scheduled for three weeks, at Marylebone.

The film is being produced by Jimmy Carr and directed by Graham Cutts; lighting cameraman, Ronnie Ancombe; assistant director, Wally Paine; and make-up, Harry Davo.

All artists in the picture are ex-Servicemen.

ARMY UNIT STOCK BUY

SLICK BIT of buying by ex-Universal News war-time camera-reporter Eric Barrow. Barrow, a member of the National Film Agency team, with offices in Manchester, has purchased all the Army Film Unit gear at the Pinewood centre.

Among the several hundred



The first consignment of the new type of G.E.C. equipment being carried into the Southall studio. (See story on page 13)



Joan Ellacott, assistant dress designer to Elizabeth Haffenden at Shepherd's Bush, holds up a JASSY model dress for Mrs. Oakley to do a last minute alteration



Vernon Sewell directs a scene for British National's NO NIGHTINGALES. The guard sequence was made by knocking a hole in the stage wall and shooting across a passage into the partially completed new stage E



Hold Back the Beatrice

Trade Show:
AMER THEATRE,
TUESDAY, JANUARY 7,
10.30 a.m.

On the S.O. Front

CARLISLE WINS
BY 2 TO 1

Tyneside Campaign

CARLISLE decided by 12,980 votes to 5,908 (majority, 7,072) in favour of the continuance of Sunday films at the Lonsdale, City and Public Hall cinemas.

Last week 39.9 per cent. of the electorate voted, urged on throughout the day from loudspeakers mounted on cars which toured the streets. Both sides conducted vigorous canvassing campaigns.

RIPLEY.—A majority of 963 voted in favour of Sunday cinemas at the recent poll. Figures were: For, 2,971; against, 2,008.

KIRKBY-IN-ASHFIELD.—At a town's meeting held in the King's Kinema, a motion for Sunday opening was defeated by 208 votes to 22.

BEESTON AND STAPLEFORD.—The recent poll on the question of Sunday opening produced 5,053 votes in favour and 1,520 against.

ELLESMERE PORT.—A town's meeting of Ellesmere Port electors defeated by 56 votes to 46 votes a proposal for the continuance of Sunday cinemas.

BARROW-IN-FURNESS.—By a majority of 7,546 votes, Barrow-in-Furness decided in favour of Sunday cinemas at the poll on December 21; 11,601 electors voted for and 4,055 against.

CLEETHORPES.—Cleethorpes Town Council is applying for an Order for the continuance of Sunday opening.

BLAYDON.—Blaydon is the latest Tyneside town to consider the opening of cinemas on Sundays. The local council has fixed a meeting of electors for January 9.

SUNDERLAND.—The question of continuing Sunday cinemas at Sunderland will be considered at a town's meeting on January 22.

Two Sunday Shows
at the Academy

In order to obviate the considerable degree of discomfort and hardship under present weather conditions suffered by Sunday patrons of the Academy, Oxford Street, it has been decided to introduce two completely separate performances every Sunday.

Seats will be bookable in advance, at all prices and at any time, and will only be valid for performances for which they have been booked.

The present programme, "Day of Wrath," starts at 4.30 and 7.17 p.m. respectively. Doors will, of course, open as usual at 4 p.m.

Nearly 5,000 cigarettes and about £5 worth of sweets and chocolates were stolen during the Christmas holidays from the manageress's office at the Star, Sheffield.



An out-of-the-ordinary murder story is promised by R.K.O.-Radio in *A GAME OF DEATH*, with John Loder (left), Audrey Lang and Russell Wade, to be Trade shown on January 8, at Studio One at 10.30 a.m.

"HENRY V" BEST
FILM OF 1946

American Verdict

AMERICA'S National Board of Review of Motion Pictures has voted Eagle-Lion's "Henry V" as the best film of the year. Two other British pictures, "Brief Encounter" and "Caesar and Cleopatra" figure in the lists of subjects selected for their artistic qualities or entertainment values. "Open City" is held as the year's best foreign language film.

The "ten best" films chosen by the Board's committee on exceptional pictures, in the order listed are: "Henry V," "Open City," "The Best Years of Our Lives," "Brief Encounter," "A Walk in the Sun," "It Happened at the Inn," "My Darling Clementine," "The Diary of a Chambermaid," "The Killers," and "Anna and the King of Siam."

On entertainment values, the Board selected the following films as the ten best in the order as listed: "Henry V," "Anna and the King of Siam," "The Green Years," "The Bells of St. Mary's," "Brief Encounter," "Caesar and Cleopatra," "A Walk in the Sun," "The Best Years of Our Lives," "Notorious" and "Saratoga Trunk."

Laurence Olivier was named as the actor giving the best performance.

Gainsborough Executive
Joins Ostrer

Miss Iside Head, casting director at Gainsborough studios, associated with Gaumont since 1932, has left the Arthur Rank organisation. She has been appointed casting director to Premier Productions, the new Maurice Ostrer company.

Ealing Corporation has approved plans by Treherne and Norman Preston, architects, for alterations for the Army Kinema Corporation at Fairfield House, North Circular Road.

Zukor Tells Hollywood: "Britain
Blames Us For Its Shortcomings"U.S. PICTURES CITED AS BEST WORLD
MARKET MONEY-SPINNERS

PARAMOUNT chairman Adolph Zukor has attacked the British film business. His outspoken comments—"Britain blames Hollywood for British shortcomings"—follows the "British producers show Hollywood how" talk by 62-year-old Samuel Goldwyn. Zukor was speaking at a Paramount welcome-home lunch last week.

He said that he was aware of two distinct types within the British film industry, "both of them influential," and neither of them above maligning Hollywood and putting upon it the blame for their own shortcomings. One group, he said, wants British pictures to represent the nation in the proper light throughout the world; the second uses the British Government and every possible influence for "personal gain."

"Sinister Influence"

"It is that sinister influence that gets a hearing," he observed. "The way to do that, apparently, is to lambaste Hollywood and American films. We are charged with 'draining the British Treasury,' although the earnings of American films in Britain are but small change compared with the millions that England receives from America for broadcloth, woollens, whisky, and many other exports."

"In return for our film revenue," Zukor continued, "we give them pleasure. We have relieved the hum-drum life the average Britisher was obliged to live in recent years and helped to maintain their spirit in difficult times. We have kept their theatres open and added to their number. We have created theatres. There would be fewer of them in Britain to-day if it were not for our pictures."

"Britain blames Hollywood for British shortcomings and British inability," Zukor said, referring to recurrent charges that British films are not exhibited here in proper ratio to their entertainment merit. "All of us know," he said, "that a good picture, regardless of its origin, whether from Turkey, Yugoslavia or Tanganyika, can be shown here. We have no restrictive laws of any kind. The only test is whether or not the picture is good."

Foreign Markets Not Studied

"Hollywood makes pictures for the world. It has studied the wants of audiences everywhere and, in consequence, it makes the best pictures in the world. Britain makes them without having even America in mind. They haven't studied the wants of foreign markets as we have done traditionally and, therefore, our films are and will continue to be superior."

Turning his attention to other critics of Hollywood, Zukor scorned "people who have made 16 pictures in their lifetime who have become self-appointed oracles to tell the world what's wrong with Hollywood and, in so doing, malign the American industry. It's preposterous!"

Continued in column 4

KINEMA BUILDING IN
U.S. TO RESTART"Many Have Outlived
Their Usefulness"

THE U.S. has been having its building problems. But experts, speaking over the holiday period, have estimated that a start will be made on lifting the current building barriers by Spring, 1947.

John Eberson, of John and Drew Eberson, international theatre architects, says that a crumbling Veterans Housing Programme, signified by the recent resignation of Wilson W. Wyatt as national housing expediter, has brightened the prospects for new theatre construction. . . . "but in no way would the construction of theatres since the end of the war have interfered with veterans' housing construction."

"Thousands of theatres in operation in the U.S. have outlived their usefulness," Eberson said. He described these houses as "derelicts" which are expensive in operation and constantly at loggerheads with building authorities. Eberson said he has failed to understand the Administration's attitude in stifling theatre construction since the theatre's contribution to public morale is equal in importance to the benefits accruing from other more favoured (in terms of building) American institutions.

Renter Becomes Exhibitor

H. Gower, who until recently was a Pathe representative in the West County, has gone over to the exhibiting side, having taken over the Eastville Hippodrome, at Bristol. This is one of three cinemas owned by the Eastville Hippodrome; the company are retaining the other two houses, His Majesty's and the Metropole.

Continued from column 3

"I for one am more interested in the welfare of the industry than in dollars and cents. I want to see what we have worked 45 years to attain. Our industry and the men in it are deserving of respect. Some of us have worked 45 years for that. We have something to be proud of."

George Weltner described the purpose of his and Zukor's European trip as a first effort to re-establish personal relations with the Paramount family overseas after the war and the recent management changes in the company's British and Continental organisations.

MANCHESTER

COUN. MEARS INVITED
TO EXPLAIN PROPOSALSBranch Wants Independents'
Section Idea Re-examined

THE question of a separate independent exhibitors' section was discussed at the meeting of the committee of the Manchester and Salford branch at Manchester last week. A resolution was adopted in favour of a committee being appointed by the C.E.A. to examine the position.

The Chairman commented that a separate section might be all right, but there should be no break within the C.E.A. The fact that there were 21 votes in favour of the resolution at the G.C. showed there was a feeling that the matter should be examined.

When A. SNAPE remarked there were quite a number of things on which independents could get together, W. MILLER pointed out that independents would not "wake up." They would not attend branch meetings at which they could combine.

H. NEWBOLD thought the question of a separate section should be examined by a special committee of the C.E.A. and its report submitted to the branches at least three weeks before the G.C. meeting at which it would be discussed. It was stated by the SECRETARY that in the Manchester and Salford branch they had always endeavoured to give the utmost co-operation to the circuits.

After further discussion, the resolution in favour of the appointment of a committee by the C.E.A. to examine the question of the formation of a separate section for independents and inviting Coun. Mears to address the annual meeting of the branch in January, was adopted on the proposition of W. MILLER. It was decided to send copies of the resolution to the Hampshire and East Dorset branch and to Coun. H. S. Gent of Sheffield.

Film Rentals

Film rentals were discussed. The first proposal was: "Whenever 50 per cent. is the percentage the renters will book the film on a sliding scale."

A. SNAPE: If the wording of a contract says a film is 50 per cent. but if the takings at the cinema do not reach £400 it will be 45 per cent., and below £350 it will be 40 per cent., then it is better to take £339 than to take £405—the exhibitor is better off if his takings are at the lower figure. To take this £66 more, and be no better off, you incur staff wages, wear and tear of seats and carpets, cost of admission tickets and staff strain. The local "big-wigs" see queues round the cinema and want to increase the rates. The manager and staff think you are doing enormous business and expect higher wages, salaries and commission. The only equitable break figure basis is 33½ per cent. up to a certain amount, 40 per cent. on all over a stated amount, and 50 per cent. on all takings over a higher figure, and even 60 per cent. on exceptional takings.

Mr. SNAPE produced figures to show the exhibitor's balances with takings varying between £299 and £450 and rentals at 40 per cent., 45 per cent., and 50 per cent. On takings of £410 with film rental 50 per cent. the exhibitor's share was £205; takings £389, rental 45 per cent., exhibitor's share £214; takings £339, rental 40 per cent., exhibitor's share £204.

A. WRIGHT asked if it would be possible to arrange for a tolerance of, say, £5 over the break figure.

W. MILLER: Do you not find it works equally both ways? Sometimes you might take £401 and others £399.

In further discussion, the SECRETARY

commented they were operating on a sellers' market. Films were going to be tighter in the next two or three years.

The view of the meeting was that the following should be added to the first proposal: "The present method of calculating percentage from the first penny operates unfairly to both interests."

In the discussion on flat rentals, mention was made of the difficulty experienced by small exhibitors in getting quota films on this basis. It was agreed that there should be added to the proposal, "Flat rentals shall be a matter of individual negotiation," the words "such flat rentals shall include British quota films."

Manchester S.O. Campaign

It was reported that the officers of the Manchester Sunday Opening Association and others connected with the Manchester S.O. campaign, had held a meeting and decided to push forward with their plans. A.B.C. had agreed to Mr. Eickett's appointment as organiser.

The City Council had decided to call a town's meeting but no date had been fixed.

W. MILLER (hon. treasurer of the S.O. Association) mentioned that the response from independent exhibitors as regards subscriptions, had so far been disappointing.

Christmas Week Holidays

Concerning Christmas week holidays, it was stated Mr. Donovan had accepted the position that it would be difficult for some exhibitors to give their staffs two days off during that week and had agreed to the holidays being given in a subsequent week so long as they were not unduly delayed.

Applications for membership approved: Roxy, All Saints; Queen's Cinema, Manchester; Empire Cinema, Broughton; Rivoli, Collyhurst; Rivoli, Gorton; Palladium, Patricroft. Changes of nominees: Odeon, Cheetham Hill, J. L. Cull, ex G. A. Warren; Odeon, Burnage, G. S. Exton, ex Mrs. E. Hickman.

The next committee meeting will be held on January 15 and the annual general meeting on January 29.

£25,000 for Charity
from Brum S.O.

The Public Entertainments Committee of the Birmingham Justices states in its annual report that about £25,000, compared with £24,272 last year, will be available for distribution among local charities from the Sunday Cinemas Charitable Fund for 1946. At the annual meeting of the Justices the committee will recommend disbursements totalling £22,000 to some 44 organisations, the major one being £11,250 to the Hospitals Council. The Birmingham and Midland Cinematograph Trade Benevolent Fund receives £750 against £650 last year.

New S.O. Hours

The New Year brought an alteration in the hours of Sunday opening in Birmingham suburban cinemas. While the central houses will continue to open from 3.0 to 9.0, the hours in the suburbs will be 4.0 to 10.0 as decided at the Annual Theatre Sessions.



Richard Dix gives another of his popular "Whistler" characterisations in *SECRET OF THE WHISTLER*, a suspense-melodrama with Leslie Brooks and Mary Currier co-featured, scheduled by Columbia for Trade screening on January 16 at Studio One at 10.45 a.m.

ONLY ONE COMPLAINT
IN TWELVE MONTHSBirmingham Justices
Issue Report

THE Annual Report of the Birmingham Public Entertainments Committee for 1946 shows that out of 248 places of public entertainment in the city there are now 88 cinemas. The licences of eight cinemas closed as the result of war damage are still "in abeyance."

During the year only one complaint was received from a member of the public who suggested that a particular film was repellent and subversive in character.

Following reports, however, it was decided that the intervention of the Justices did not appear to be necessary and no action was taken.

Pointing out that the children's clubs at cinemas continue to cater for large numbers of children, the report shows that Saturday morning matinees are now held at 11 suburban cinemas, and that membership of these clubs exceeds 10,000.

As a result of the last meeting of the Joint Committee of the Justices and the local branch of the C.E.A. the Justices agreed that the arrangements should continue whereby an annual cinema Trade Charity Collection is made in all houses during the whole of one week, the proceeds to be donated among local charities as decided by the C.E.A.

It was further agreed that individual and national collections would continue—but limited.

The Birmingham Public Entertainments Committee points out that the 28 Emergency Regulations arising out of war-time conditions have now been reduced to nine.

The Palace Theatre, Burnley, goes over from stage shows to films in the New Year.

"C.E.A. LIKE A
GOVERNMENT
DEPARTMENT"Sussex Comment on
Association Finances

THE suggestion that the C.E.A. is becoming something like a Government Department—spending first and collecting afterwards—was put forward by the chairman of the Sussex Branch, F. Maplesden (Ind.), of East Grinstead last week after he had heard details of C.E.A. finances read by Stanley Mills (A.B.C.) when reporting back from General Council.

Mr. Maplesden also stresses the note struck at the General Council that firm unity between circuits and independents was needed to meet rising costs.

The meeting was very well attended. After the opening of proceedings, secretary A. Daniels reported the receipt of a letter of resignation from Mr. Glenn, of Eastbourne. It was decided to write to Mr. Glenn asking him to reconsider his decision.

The Ball Committee, through treasurer Dan Benjamin (Ind.) (Princes, Brighton) reported that the recent annual ball in aid of the C.T.B.F. had been successful in spite of considerable expenses, the net sum raised being £158 17s. 4d.

It was decided to send a letter of thanks for his co-operation in allowing the use of the Brighton Regent to Mr. Ostrer, while thanks were also accorded to Mr. Brock (G.B. area supervisor) and R. H. Ainsworth (Regent, Brighton) and to their staffs for their assistance.

Tribute was paid to the work of Harry Jacobs, who before his recent serious accident, raised £63 in connection with the ball.

It was decided to ask Jacobs to continue to represent the branch on the Brighton Chamber of Commerce, and it was revealed that the sum of £10 set aside by the branch to send fruit and flowers to Jacobs while in hospital, at his special request, be handed to the hospital for its Christmas party.

Regarding Sunday opening, it was decided to write again to the Bexhill and Hastings Councils in order to bring the matter to the notice of their respective town clerks.

The Great Barr Case

Brief reference is made in the annual report of the Birmingham Public Entertainments Committee to the Clifton cinema, Great Barr, case concerning the admission of unauthorised persons to the operating enclosure. It states: "One licensee had been prosecuted during the year. It was alleged that unauthorised persons had been allowed to go into the projection room, and at the hearing penalties were imposed. At their request the case was stated by the Stipendiary Magistrate for the opinion of the Judges of the High Court who decided that the Statutory Rule and Order under which the proceedings had been taken would not bear the interpretation which had been placed upon it."

"Accordingly the conviction was quashed. Further consideration is being given by the committee to the question involved."

PORTRAIT OF WELSH FOR ART GALLERIES

James Welsh, former national president of the C.E.A., one of the principal Glasgow cinema proprietors and ex-Lord Provost of Glasgow, has, in accordance with tradition, been presented with a portrait of himself.

The portrait, painted by Joseph Ancill, the Glasgow artist, was unveiled by Lord Provost Sir Hector McNeill and will be added to Glasgow's Civic Gallery of Fame, in the Kelvingrove Art Galleries.

In the picture (left to right): Lord Provost Sir Hector McNeill, Joseph Ancill and James Welsh.



THE WEEK IN SCOTLAND

Edinburgh Gives Approval to Managers' Section—Four More for Milne Circuit—Cinema Club's Annual "Night Out"

A MEETING of the managers' section for Edinburgh and East of Scotland District was held in Mackie's Buttery, Princes Street, Edinburgh, on Sunday, R. G. Honeyman, manager of the Regent, convenor and delegate, presiding.

The meeting was attended by Sam Butchart, the national secretary, who gave a full résumé of the negotiations leading up to the agreement, and cleared up many points which had been troubling some of the managers. He was bombarded with questions, but answered them all to the complete satisfaction of the meeting, which afterwards unanimously approved of the constitution.

There was a large attendance of Edinburgh managers, and also members from Dunfermline, Kirkcaldy, Leven, Falkirk, Dalkeith, Hawick, Peebles, and other Border towns.

Edinburgh Rebuilding

Following a report on the reconstruction of the Theatre Royal, which was largely destroyed by fire some months ago, Edinburgh Streets and Buildings Committee agreed that the proprietors, Edinburgh Varieties, Ltd., should make application for a building licence. If the licence were obtained before next March and the committee had not by then received definite proposals from their Town Planning Officer for the redevelopment of the area the proprietors should be allowed to go ahead.

One of the councillors said the re-planning of the area was not likely to be tackled for many years.

Dundee Award

J. Baillie, manager of La Scala, Dundee, vice-chairman of the local Section and also of the Cinema Managers' Association, has been presented with a showmanship award by P. Tierney, publicity representative of 20th Century-Fox Films.

Award was made to the manager who gave the best publicity to "The House on 92nd Street." Over 500 entered.

Dick Cuthill, chairman, and Miss

Minnie M'Intosh, secretary, of the Dundee Section, attended the presentation.

Milne Deal

J. B. Milne Theatres, Dundee, have acquired the Alhambra, Dunfermline; the Picture House, Cowdenbeath; Opera House, Lochgelly; and the Palace, Methil.

These theatres will be operated from the firm's Dundee office.

23rd Kinema Ball

There has been a brisk demand for tickets for the Cinema Club's annual "night out"—the 23rd annual kinema ball to be held in Green's Playhouse Ballroom on the evening of Thursday, February 6.

Tickets are on sale at the Playhouse, the Picture House, La Scala, Regent and Regal, also from Mr.

Coxall, Mr. Carlas and the secretary's office.

What the Dickens?

Fastest delivery of a London success to Glasgow in recent years was the Trade showing of "Great Expectations" on Tuesday following the London Trade show on Monday.

A further Trade show was held on Friday, and public display began at the Picture House on Monday of Christmas week.

Midnight Matinees

A midnight matinee will usher in Alastair Sim's thriller "Green for Danger" at the Picture House, Sauchiehall Street, Glasgow, on January 24.

Occasion of this late night event is the annual Students' Charity Week for which Mr. Rank promised a Scottish premiere.

The Rest of the News in Brief

F. G. Bath, London, has been appointed manager of the Plaza Ballroom, Glasgow, in succession to Paul H. Collins, who takes over at the New Locarno, Edinburgh.

Mr. Bath has been managing ballrooms for a considerable number of years and has been associated with the Mecca circuit.

Suzanne Warner, touring Britain with publicity for "The Outlaw," visited Glasgow this week, to discuss the problems which have circled around this controversial film.

"Plays for the People" is being shot by Thames and Clyde Film Company in the Glasgow Citizen's Theatre by Stanley Russell, for release in three months' time.

The film, a documentary, will show a typical civic theatre at work and outline a young ex-Serviceman's progress from his first contract to his appearance in a civic theatre. Daniel Thorndike, member of the famous theatrical family,

takes the lead—and his first part in films.

Glasgow Corporation has granted the lease of the Civil Defence cleansing station at Alexandra Parade to the K.R.S. for film storage.

J. S. Dunbar, East of Scotland G.-B. circuit controller, was one of 11 justices elected to sit on the licensing Appeal Court at Edinburgh.

W. H. Albin, J.P., last week gave the State Cinema free to Edinburgh and Leith P.S.A. for their Christmas treat to old age pensioners. About 120 old people were entertained to a short film show, followed by a variety performance.

In an endeavour to check the present ringworm epidemic in the town, Arbroath schoolchildren are excluded from kinemas during the Christmas and New Year holidays.

BRITISH STARS AS U.S. BOX-OFFICE HITS

James Mason Tops the Poll

THE result of the annual poll, organised by the Motion Picture Herald, in which exhibitors nominate in order of precedence the ten British stars who have brought most money to the box-office in the past 12 months is as follows:—

British stars of British films:—

(1) James Mason, (2) Margaret Lockwood, (3) Stewart Granger, (4) Michael Redgrave, (5) Anna Neagle, (6) Phyllis Calvert, (7) Rex Harrison, (8) John Mills, (9) Robert Donat, (10) Eric Portman.

International stars in any film:—

(1) James Mason, (2) Bing Crosby, (3) Margaret Lockwood, (4) Greer Garson, (5) Bette Davis, (6) Stewart Granger, (7) Ingrid Bergman, (8) Alan Ladd, (9) Bob Hope, (10) Van Johnson.

Western stars:—

(1) Roy Rogers, (2) Gary Cooper, (3) Randolph Scott, (4) Joel McCrea, (5) John Wayne, (6) Johnny Mack Brown, (7) Gene Autry, (8) William Boyd, (9) Wallace Beery, (10) Errol Flynn.

Short films:—

(1) Walt Disney Cartoons, (2) March of Time, (3) Crime Does Not Pay, (4) Guess What? (5) Three Stooges Comedies, (6) Victory Parade, (7) Pathé Pictorials, (8) Fitzpatrick Traveltalks, (9) Speaking of Animals, (10) Paramount Color Featurettes.

CINEMATURIANS HOLD QUIZ

Liverpool Party

THE Liverpool branch of the Society of Cinematurians' Christmas luncheon at Reece's Restaurant was attended by 60 members and friends.

G. Dudley West, chairman of the branch, who presided, commented upon the "marvellous attendance," and said he hoped that future gatherings would be so successful. He wished all present a prosperous New Year.

Instead of the usual guest speaker, there was a double-outrights quiz, arranged by Harold Brooks, the vice-chairman. This created a great deal of amusement.

Mrs. Tonge, of the West Derby Cinema, was the first "victim," and came out of the ordeal a winner.

The questions included: What was the first talking picture? What was the first coloured picture and who was the star? The names of Charlie Chaplin's wives? Mae West's first picture? The names of the producer and director of "Victoria"?

A programme of stories and songs, arranged by Bert Latham (Butcher's), followed, among the artistes being Claude Branstion.

F. A. Prior, president of the C.E.A., will be the guest speaker at the branch's luncheon on January 31.

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

Let's celebrate the New Year with a loud and cheerful noise.

Let's blow the trumpet and bang the drum.



Because I have something—in fact, I have many things—to make a noise about.

And advertising always pays if you have the goods to justify it.

As part of my world-wide £500,000 advertising campaign, the greatest ever known in the film industry, Leo starts the year with a roar of publicity, for the release of "THE GREEN YEARS," in national newspapers and magazines, such as has never been heard or seen in Great Britain before.

Look at the front page of the *Daily Mail* next Monday, traditionally the leading advertising position in British journalism.

Then at the leader page of the *Daily Express* on Tuesday, certainly the most widely read editorial page in any newspaper in the world.

They will shout "THE GREEN YEARS" to a combined reader public of at least ten million.

Look also at the January 4th issues of *Illustrated*, *Woman*, and *Picturegoer*, and the January 11th issue of *John Bull*, which in half-page, full-colour advertisements will between them tell another ten million readers why they must see "THE GREEN YEARS."

This is, with a vengeance, *SERVICE AFTER SALES*.

Every exhibitor who has booked—or who now books—"THE GREEN YEARS" will share in the fruits of this unique campaign, entirely free of cost to himself.

Why, you may ask, have I selected "THE GREEN YEARS" to initiate my great 1947 advertising campaign?

Because it is one of the outstanding pictures of all my years of film-making.

Because it will certainly be one of the outstanding box-office successes in cinema history throughout Great Britain, as it has already been in America and the British Empire, and at the Leicester Square Empire and Ritz.

And because IT PAYS TO ADVERTISE THE BEST.

Any good advertising man will tell you that.

You may achieve a temporary boom in some shoddy or meretricious commodity, whether it's an ordinary commercial article or a piece of celluloid, by spending big money on advertising.

You may even get your money back. But the boom won't last.

In the end, it pays best to advertise the best; and that's why the old slogan, "Buy the goods you see advertised," has a lot of sense in it, for the customer as well as the seller.

With great respect, I say to exhibitors, managers and publicity and exploitation chiefs everywhere: "Now it's up to you!"

I've given you a start such as has never been enjoyed by any picture in Britain before.

FOLLOW IT UP!

More New Year good news. You'll have just seen, or will be seeing very soon, "LOVE LAUGHS AT ANDY HARDY."

Here is the culmination of ten years of Hardy Family history—their fifteenth adventure.

It has the same wonderful humanity as its predecessors, and I think you will agree it's the funniest of the lot.

Additional assets: the eagerly awaited return of Mickey Rooney to the screen—

—the perfect *pater familias*, Lewis Stone, mother Fay Holden, aunt Sara Haden—



—and three more lovelies to add to Andy's collection. Remember that he and the Hardy Family series have been responsible for "discovering" Judy Garland, Lana Turner, Esther Williams, Kathryn Grayson, Donna Reed, among others?

What an explorer that young man is!

Bonita Granville, of course, is already well set on the road to stardom; but notable "discoveries" this time are Lina Romay, Mexican singer, actress and "lovely"; and Dorothy Ford, six feet of perfect American femininity—she can give Mickey full nine inches—who has made such a hit in "LOVE LAUGHS AT ANDY HARDY" that she is already set for the next Hardy picture.

Happy New Year to you all.



-Leo

New Film at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Nobody Lives Forever ... (Warner)—U.S.	98 min. (A)	John Garfield ... Geraldine Fitzgerald, Faye Emerson.	Jog-trot gangster melodrama covering the rehabilitation of a tough young confidence man. Cast, dialogue and staging good, but story both long-winded and obvious.	Moderate "thick-ear" (NC).
(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.				

Review for Showmen

NOBODY LIVES FOREVER

Warner. American (A). Directed by Jean Negulesco. Featuring John Garfield, Geraldine Fitzgerald and Faye Emerson. 8,973 feet. Release not fixed.

JOG-TROT gangster melodrama, leisurely covering the rehabilitation of a tough young confidence man. The cast is above average, much of the dialogue is snappy and the staging is first class, but the plot does not contain an original thought or deed. The resourceful players do their best to remedy its clichés and shortcomings, but, in spite of their stirring work, it loses its grip some time before its lengthy journey's end. Hardly big enough for a top-liner and overlong for a second, it is, to put it mildly, a far from easy proposition to place. Moderate "thick-ear."

Story.—Nick Blake, an ex-confidence man, is released from the Army with an honourable discharge. He immediately calls on Toni, his night-club singer girl friend, only to discover that she has gipped him out of fifty thousand dollars. He then goes to the coast for a rest and is accompanied by Al Doyle, his faithful henchman. He meets Pop Gruber, a former racketeer down on his luck, and Doc Ganson, a petty chiseller, and all three plan to shake down Gladys Halvorsen, a wealthy widow. Nick is the "front," but he eventually falls for his intended victim. This makes the others sore and they kidnap Gladys, but finally a spot of gunplay paves the way to a traditional happy ending.

Acting.—John Garfield contributes a solid performance as the rehabilitated Nick. Geraldine Fitzgerald makes a sincere and attractive, if not exactly merry, widow, as

Gladys, and Faye Emerson registers in contrast as the tantalising, double-crossing Toni. Walter Brennan, George Tobias and George Colours also make their presence felt as Pop Gruber, Al Doyle and Doc Ganson respectively.

Production.—The picture opens promisingly, but quickly falls back on all the old gangster situations and thrills. Good characterisation and bright by-play bring an occasional touch of freshness to the time-honoured story formula, but, even so, the film drags badly towards the end. In fact, there were times when we began to wonder if "Nobody Lives Forever" was going on forever. Star values are obviously its sturdiest box-office prop.

Points of Appeal.—Occasional thrills, slight feminine interest, good teamwork, excellent technical presentation and box-office stars.

THE FILM AND THE JUVENILE—continued from page 4

Mayer's actual case material was gathered mostly from a questionnaire he sent round an Odeon Children's Club. One thousand papers were sent out—and only 86 returned completed. He also received 30 essays on the movies from secondary school girls. Nine similar girls were interviewed in their homes. Twenty-two younger children from Hampstead were interviewed by the essay method, and an independent kinema in North Paddington circulated 800 essay forms to its Saturday children's audience. Only four replied. Another hundred Paddington children were approached through a local school, but the value of their replies was rather marred by the slipshod wording of the questions given them. "What kind of film would you like to have made?" would tie up any child, owing to its ambiguity.

With adults Mr. Mayer does not do much better. Through the kindness of *Picture-goer*, he invited readers to send him details of the effect films had had on their lives, whether they had dreamed about them, and so on. He gives a fascinating but inconclusive analysis of 68 replies, which is surely too small a number from which to draw any general conclusions.

No, kindly but firmly, it must be said that a really first-class journalist, knowing his onions just as Mr. Mayer knows his Marx, and given 15 months and a slice of Mr. Rank's money could have produced a much, much better job of investigation than this. This does not even skim the cream. A modern Fleet Street man, with all that time and money, would have produced a documentation so profuse that Mr. Mayer and the experts could have cut out their own investigation, and started off by analysing what the professional brought in for them. I suggest that, in its different way, the Bernstein questionnaire, that intelligent thing, comes much nearer to a cross-section of thought in the one-and-ninepennies than does Mr. Mayer's book.

But, these basic criticisms apart, there is much that is very, very good under the rather forbidding approach.

Mayer sums up the whole importance of the impact of films on children with his chilling but accurate remark: "Our chil-

dren . . . are to a considerable extent movie-made. Indeed, they are taken to kinemas before they can walk." Simple, but so often overlooked.

He digs out nuggets from his child quizzes, like a dentist looking thoughtfully at the thing at the end of his forceps. There was a girl who wrote: "If you see a thing on the film, I suppose it convinces you—if you just read a book, you might not have believed it."

What a remark for a serious producer to ponder.

And what criticism. Some of Mayer's movie children are devastatingly brittle and brutal. There was a girl of 15, for instance, who wrote cagily: "I don't know that *Bernadette* is really my favourite film, but not having seen any other very good films for a long time I think I can call it that." Qualified superlatives with a vengeance.

Significant—if reliable—is the statement that 30 per cent. of the children in a small quiz admitted that the movies made them do bad things, and 50 per cent. bluntly denied that films made them do good things.

Lastly, here is the complete "essay" written by a North Paddington elementary schoolboy of 13, who summed up himself, his background, and his views on life in this one shattering paragraph:

Father soldier. Nationality English. The films I like are Tarsons desert mystery Because Johnny weadsmother Played in it and gave me action and thrills, and I like weston apohrost to Because it was a truth film.

It is on children like these that the kinema exercises an influence far greater than that of the radio, or the newspaper—or, perhaps, even the schoolroom.

And it is for unearthing such evidence that the Industry owes a debt to men like Mayer.

It is wrong, however, to assume that film-dom is unmindful of its responsibilities. On the contrary. It has nothing to hide. It exists to purvey entertainment, just as a pork butcher purveys pork. And the fact that it does its job with supreme efficiency is beyond question. The industry has no need to fear inquiry, official or unofficial, into the running of children's clubs—or any other subject.

The Independents

—Continued from page 4

service to our country in these trying times. so it is about time they got together, if not in their own interests, in the interest of our country.

Independents may read in the *KINE*, N.Y. Special some comments on the Quota. I made a crack to one of Mr. Johnson's entourage that if British films were too successful in America we might expect an American Quota. I read in the *KINE*, Special Sam Eckman inferring as much.

Mr. Eckman takes the larger and more indefinable field of international relations.

Most independents have experience of the *status quo*, which means "as you were" in the parlance of the old sergeant-major; but I believe it is good in law that "*No one is bound by what is impossible.*" I do state it is impossible to trade with certain foreign film companies as part of your trading policy, and to comply with the quota laws of this country, as an independent kinema operator within the meaning of the Act.

No! Mr. Mears may have been precipitant but he did a good job too quickly. He should have come down to the lowest chain of control—the quota of American kinema control in this country against the quota of British kinema control in America.

Gentlemen, the purpose of this article is to make you think. You *are*, whether you like it or not, in an international gamble, and when Mr. Arthur Rank said, in effect, that you don't know what it's all about . . . he gave you a warning.

But to the absentee landlords of the independent isle who don't think it matters for them to attend to their own affairs, and yet scream *sotto voce* at the circuits for putting in nominees, I say: come clean, name your nominee in your own name. No one wants to split the C.E.A.—that would not be wise.

You independents are by your contributions just as much employers of the employed of the C.E.A. as any other contributor to the funds of the C.E.A. Are you masters or are you men in the Northern sense of the term?

Standum est contra res adversas, or in English: We must make a stand against adverse circumstances.

FINANCIAL FACTS AND FIGURES

by V. J. BURTT

Odeon Move for Canadian Expansion—A.P.P.H. Records

O DEON of Canada is associated with a new company—National Theatre Services—which owns 23 theatres in various parts of Ontario. The deal has been signed with Sam Fingold and Ralph Dale, of Toronto, who are president and vice-president, respectively, of National Theatre Services.

The agreement provides for the absorption of Associated Theatres, Toronto, a buying-bookings office, by National Theatre Services, the latter taking over booking contracts for 19 Ontario theatres in this part of the transaction. National Theatre Services will provide the service for any independent exhibitors in the Province, it is announced.

The reason for the merger, says president J. E. Lawson, of Canadian Odeon, is that the Rank organisation had long desired a separate circuit in Ontario so that attention can be devoted to the opening of new Odeon theatres in 1947 and to the training of managers and staffs for the new theatres.

A.P.P.H. Big Rise

The increase in dividend from 7 per cent. to 9 per cent. by Associated Provincial Picture Houses was evidently a great surprise for, following the previous week's rise to 41s., the ordinary shares advanced a further 5s. 3d. to 46s. 3d. after the Christmas holidays. This is a new high record.

For the remainder, the market was without marked feature, apart from Capital and Provincial News Theatres 5s. ordinary shares which put on a further 7½d. to 19s. 3d. There was some profit-taking, which brought back British and Dominion Films 3d. to 20s. 3d., Gaumont-British 3d. to 27s., General Theatres 3d. to 28s., Moss Empires 1½d. to 46s. 10½d., and Odeon 6d. to 48s. 6d.

Moss Empires' new 3½ per cent. debentures rose 15s. to £104½, but Odeon Properties 3½ per cent. debentures fell 15s. to £106, and the 4 per cent. 10s. to £108½.

Blackpool's Good Year

A record year was reported at the annual meeting of Blackpool Tower Co. on December 20, when the shareholders approved a dividend of 15 per cent. and bonus of 15 per cent., both less tax, absorbing £59,999.

R. G. Bickerstaffe, J.P. (chairman) reviewed the balance-sheet, details of which have been given in the KINE. He attributed the new high in receipts to the increased number of visitors, their greater spending capacity, favourable weather for indoor shows, and the excellence of the shows. The Tower ascent, he mentioned, after being closed for six years, was opened from August to October, and in 12 weeks 300,000 people used the lifts, paying 1s.

each. The Tower Circus had a 28 weeks' season—a record.

H. D. Bickerstaffe and J. H. Clegg were re-elected to the board.

A similar dividend and bonus was approved at the Winter Gardens Co. meeting, which is controlled by the Tower Co. R. G. Bickerstaffe and C. J. Badman were re-elected directors.

Warner's Profit

Warner Brothers' net profit for the year ending August 31, 1946, amounted to just under 20,000,000 dollars.

The figure—19,424,000—compares with 9,800,000 dollars for the previous year.

New Private Companies

C.K. Productions, Ltd.—Registered December 13. Capital, £100 in 100 shares of £1 each. Film and play producers, etc. The directors are: John P. Cartstains (formerly "John Nelson Keys"), Mulberry Cottage, Netheravon Road, W.4, film director; and Anthony W. Nelson Keys, Tree Tops, The Mall, W.4, associate film director. Secretary: R. H. Shipley. Registered office: 21, Pantons Street, S.W.1.

Northern Operators, Ltd.—Registered December 11. Capital, £1,000 in £1 shares. Kinema proprietors, etc. The directors are: Harold E. Bradley (permanent director and chairman), Carlton

House, Burnley (director of J. Bradley (Cinemas), Ltd.) and Mrs. Violet Bradley, same address. Solicitors: John Sutcliffe and Sons, Burnley. Registered office: Pentridge Buildings, Holmes Street, Burnley.

Lyrice Cinemas (Stokesley), Ltd.—Registered December 11. Capital, £6,000 in £1 shares. Kinema proprietors. The directors are: J. N. Appleyard, Barsby, The Grove, Marton, Middlesbrough, and R. Bailey, Coniston, Gunnergate Lane, Marton, Middlesbrough. Solicitors: Watson and Barlow, Middlesbrough. Registered office: Worsall Road, Yarm on Tees.

Buxton and Beesley (Cinemas), Ltd.—Registered December 10. Capital, £1,000 in 1,000 shares of £1 each. To acquire the Pilot Cinema, Pilot Street, King's Lynn, the property of Harry Buxton. The permanent directors are: Harry Buxton, 6, Selsey Avenue, Bognor Regis, director of Buxton Theatre Circuit, Ltd., and Loftus Beesley, 183, Bath Road, Hounslow, garage owner. Solicitors: Oswald Hanson and Smith, 137, Hamersmith Road, W.1. Registered office: Standbrook House, 2-5, Old Bond Street, W.1.

Raymond Stross Theatres (Gorleston), Ltd.—Registered December 5. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are: Raymond Stross, 20, Wildwood Road, N.W.11 (director of Raymond Stross Theatres (Norwich), Ltd., and other companies); and Kathleen Stross, same address (director, Raymond Stross Theatres (Mayfair, Norwood), Ltd., and Raymond Stross Theatres (Woodford) Ltd.). Solicitors: King Hamilton and Co., 93-5, Wardour Street, W.1. Registered office: 93-5, Wardour Street, W.1.

SHARE MARKET BAROMETER

	1945-46		Latest	Change.
	High.	Low.		
African Theatres Ord.	£6½	66/9	£6½	—
Assoc. Brit. Corpn. 5/- Ord.	30/6	19/6	30/3	+ -/6
" " 6% Pref.	32/3	25/9	32/3	+ -/8
" " 4½% Pref. Pf.	25/-	21/9	24/9	—
A.P.P.H. Ord.	46/3	25/6	46/3	+ 5/3
Brit. & Dom. Films (12/-)	27/3	17/6	20/3	- -/3
" " 5½% Pref.	23/-	20/6	22/9	—
Brit. Lion 7½% Pref. (10/-)	17/-	11/3	15/6	—
Brit. Lion Studio Ord. (2/-)	—	—	5/6	—
" " 6% Cum. Pref.	—	—	25/9	+ -/3
Capital Prov. News (5/-)	20/6	4/9	19/3	+ -/7½
Cine Television "B" Ord.	6/7½	2/-	4/-	+ -/1½
Dufay-Chromex Ord. (5/-)	6/1½	3/3	5/4½	—
Gaumont British Ord. (10/-)	28/9	17/9	27/-	- -/3
" " "A" Ord. (5/-)	18/6	9/9	13/-	- -/3
" " 5½% 1st Pref.	28/9	21/6	28/6	—
" " 3½% Debs.	£109	£101	£109	—
General Theatres Prefd. (6/8)	28/3	12/6	28/-	- -/3
" " 6½% Debs.	£106½	£101	£102½	-10/-
Kinemas Ord. (5/-)	12/7½	8/3	11/-	- -/3
London & District (5/-)	8/6	6/9	8/3	—
Mde. Tussaud Def. (1/-)	6/9	1/4½	6/7½	+ -/1½
" " Prefd. Ord.	26/-	18/-	26/-	—
Moss Empires Ord.	47/-	39/3	46/10½	- -/1½
" " Cum. Pref.	25/3	22/9	25/3	—
Odeon Theatres Ord. (5/-)	52/-	34/6	48/6	- -/6
" " 6% Pref.	30/-	25/3	29/6	—
" " 5% Debs.	£106½	£100	£104	—
P.C.T. 10% Cum. Pref.	41/9	34/3	41/6	- -/3
" " 7½% "A" Pref.	33/9	30/-	33/9	+ -/3
" " 7½% "B" Pref.	33/9	28/6	33/6	—
" " Construction 7% Pref.	32/6	26/3	32/6	—
Scophony (5/-)	16/6	4/-	8/6	+ -/1½
Stoll Theatres Corpn.	23/9	13/4½	23/-	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	—	—	11/9	—
RECENT ISSUES.				
British Lion Ord.	—	—	6/3	—
Brit. Lion Studio 4% Deb.	—	—	disc.	- -/½
" " 5% Notes	—	—	disc.	- -/1
Granada Theatres 1st Pref.	—	—	22/6	—
Moss Empires 3½% Debs.	—	—	£104½	+15/-
Odeon Props. 4½% Pref.	—	—	24/6	—
" " 3½% Debs.	—	—	£106	-15/-
" " 4% Debs.	—	—	£108½	-10/-
United Entertainments Ord. (5/-)	—	—	11/9	—

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

This Week's

NEWSREELS

Commentary by
the KINE.

December 30 Editions

CONTENTS

British Movietone News.—Bandit incidents in Macedonia; production—key-note for the coming year; review of the year—sporting activities; political incidents at home and abroad.

Gaumont-British.—Review of 1946: highlights of the sporting and political world; atomic bomb experiments; UNO dilemma; Justice at Nuremberg; squatters at home.

Paramount.—Review of 1946—famous sporting events of the year; political deadlock; Palestine bomb outrages; Britain's conversion from war to peace.

Pathé.—Review of 1946; British editors name most outstanding personalities and events of the year.

Universal.—Review of 1946—notable sporting occasions; political meetings of importance; outstanding personalities and events.

COMMENT

The front-page news of the year is smoothly reviewed by all newsreels this week. Spectacular events and meetings are presented in a cavalcade of flashbacks. Paramount and Universal specialise in the main sporting events of the year. Good coverage by Movietone and Gaumont of UNO conferences and other political interests affecting the future of many nations.

The biggest news items of 1946, selected by the editors of Britain's leading newspapers, are presented as a "Review of the Year" in the December 30 issue of **Pathe News**.

At a luncheon given by Pathe recently, editors of 14 national and weekly newspapers were asked to select from the newsreel's library of happenings during the year the biggest events under the headings of the most important Home story, the biggest International story and the Man of the Year.

The items selected, together with the close "runners-up," constitute a first-class résumé of the year's news in pictures.

December 26 Editions

CONTENTS

British Movietone News.—Movietone circus—the big top comes to town; complete and spectacular panorama of the circus.

Gaumont-British.—Nylons in the making; food ship's record run to Britain; Paris tight rope walker; a woman eel tamer; new horse-back game; basket-ball thrills; Berlin dog show; installation of Prague's new archbishop; two Dutch items; drive against grasshoppers.

Paramount.—A new dance from Stage Door Canteen; British Army precautions in Palestine; elected members attend inaugural session of Indian Constituent Assembly; childless couples adopt orphanage children one day a week.

Pathé.—Paris fashion display; Paris students' rag; junior boxing championship of Sweden; ex-G.I. silhouette portraits; shark fishing; Bevin-Molotov conferences of the year.

Leicester and District Managers' Association held its first supper-dance on Friday, December 27, in the recently reopened café of the Trocadero, Leicester.

N. Ireland C.E.A. "Unmoved" by Big 16-mm. Invasion

CIRCUIT MAN BEHIND PERFORMANCES IN BELFAST 1,500 SEATER?

BYOND protesting to London at the booking of films to 16-mm. firms Northern Ireland C.E.A. is doing nothing to fight them.

The latest development is right in the heart of Belfast where the city centre is plastered with posters for future shows for St. Mary's Hall, which, although owned by a religious body, has been leased.

It is alleged that one of the three persons concerned occupies an important position with a local circuit. The hall can seat about 1,500 people and all seats are bookable.

The publicity is more than any first-run house puts out, and there are no less than six first-run houses near the hall. Moreover, while the regular cinemas have to close on Sundays and submit to regulations this hall does not have to as 16-mm. is being used. The shows are free of tax. The sponsors being entitled to charge 50 per cent. of the takings for expenses and the rest, it is stated, is given to charity.

For the holiday season "From Manger to Cross" was shown and another feature programme includes "Lily of Killarney" as the main attraction. The 16-mm. presentations are going to extend in Northern Ireland, and church halls will be opened on Sunday evenings from now onwards. "They cannot be stopped as they do not come under the local regulations."

Tightening Up Regulations

Belfast exhibitors are now finding that they will have to spend large sums of money in improving their halls to conform to the city's regulations. The authorities say that in war time when materials could not be obtained they could overlook matters, but now they must ensure the complete safety of the public and not the least risk must be allowed.

The authorities display reasonableness and have told exhibitors that they will willingly discuss each individual case.

S.O. For Live Shows Only

Bangor (County Down) Corporation has decided to renew licences for Sunday opening for live shows only, but have declined to include a condition that all programmes must be submitted to the Corporation a week beforehand.

NEWS FROM EIRE

Kinema Site

A site has been reserved for a cinema in the plans for a new seaside housing estate at Portmanock, County Dublin, which is to be known as Carrickhill Estate.

James Perkins in Ireland

James E. Perkins, chairman of Paramount, with Mrs. Perkins and Tony Reddin has been visiting Dublin and Belfast. In Dublin, Paramount held its Irish celebration, and Belfast staff travelled there for it.

In Belfast, Harry McMullan

arranged a cocktail party at the Grand Central Hotel and government and civic representatives attended. Louis Hyman, J.P., on behalf of the Trade, welcomed Mr. and Mrs. Perkins in a happy speech.

Sligo Controversy

The Congregational Church in Sligo, Eire, is to be demolished to make way for a cinema, but the Counties Libraries Committee is objecting and has started a campaign that the building be acquired by them in the interests of the public.

Kinema to Become Café

The second cinema to be opened in Dublin, the Astor in Lower O'Connell Street, and originally known as the Sackville, which has been in existence for 35 years, has been bought for conversion into an ice-cream parlour.

Third for Dungannon

Maurice Logan is going along with plans for his second cinema, the Castle, in Market Square, Dungannon, making three in the town which the Trade has always held could only support one.

Eire Newsreel Unwanted

The always outspoken T. J. M. Sheehy, the film critic of the *Irish Catholic*, has some harsh things to say about the latest effort to revive an Irish newsreel.

He declares that it is exactly what the Irish should avoid, and he points out that in one scene they have allowed bagpipe music to be dubbed on to a well-known Irish band playing at a football match.

Renown Agency in N. Wales

Sydney Film Service (proprietor, A. Sydney), Liverpool, has taken over the agency for Renown Pictures for Merseyside and North Wales area. Mr. Sydney states that he has relinquished other agencies, and in future will handle only Renown films and his own product (18 Organologies and "Peacock Alley").

North Wales representative for Sydney Film Service is Ronald Sydney.

Cineguild Stars "In Town Tonight"

Anthony Wager and Jean Simmons, featured players of G.F.D.'s "Great Expectations," appeared in a recent edition of the B.B.C.'s "In Town To-night" feature.

"Great Expectations" (Cineguild), is having twin West End runs at the Gaumont, Haymarket, and Marble Arch Pavilion.

A show for children, entitled "The Enchanted Forest," staged in the lounge of the Essoldo, Newcastle-on-Tyne, is one of the town's efforts to raise £1,000 for local charities.



J. F. Pattinson, sales director 20th Century-Fox, presenting the candelabra to R. Sutton Dawes who retired from the position of sales director last August

INTERNATIONAL CHIEF OF M.P.H.

G. M. Mayer's Appointment

GERALD M. MAYER, who joined the foreign staff of the U.S. Motion Picture Association in May, after resigning from the U.S. State Department, has been appointed managing director of the M.P.A.'s international division. He succeeds Carl E. Milliken, who continues as secretary of the Association.

Mayer left for Hollywood on December 27, where he discussed international problems with studio heads and the Association of Motion Picture Producers. In April he is expected to join Eric Johnston in the survey of European countries which was cut short last month by Johnston's illness.

Ex-B.B.C. Writer as Film Ad. Expert

Andrew Neatrou has been made head of the Motion Picture Division of Foote, Cone and Belding, the advertising agents. Neatrou has spent his entire business career in motion pictures. Prior to the war he was with Warner Bros. in the United States.

Before coming to F.C.B. he was a script writer for the B.B.C.

Neatrou is handling, for F.C.B., nine major film accounts: RKO, RKO-Pathé, Samuel Goldwyn, International Pictures, Walt Disney Productions, Hunt Stromberg Productions, David O. Selznick Productions, Vanguard Films, and Rainbow Productions.

Ritz, Birkenhead

The Ritz, Birkenhead, opened its doors to the public on Sunday for the first time since December, 1940. The purpose of the opening was for the booking of seats for the gala performance on January 13.

20th-FOX SALES FORCE CONFERENCE

Presentation to Sutton Dawes

A BANQUET at the Hungaria Restaurant on Saturday night (December 14) brought the successful week-end sales conference held by 20th Century-Fox to a close.

Branch managers, apart from seeing three important films, "The Razor's Edge," "Margie," and Marcel Hellman's British production, "Meet Me at Dawn," had consultations with J. F. Pattinson, director of sales, who presided at the sales meetings.

After reading cables from Murray Silverstone and F. L. Harley, Mr. Pattinson proposed the toast to the guest of honour, R. Sutton Dawes. He referred to Mr. Dawes' long and successful career with the company.

Willie Carruthers, Glasgow branch manager, seconded the toast in his own inimitable manner. Mr. Pattinson, on behalf of the executives and sales force, then asked Mr. Dawes to accept an old hand-cast silver candelabra as a token of their great regard and friendship.

In response, Mr. Dawes expressed his regret at the enforced absence of Otto Bolle, through illness, and that of Mr. Harley, who had hoped to be present. He then paid tribute to the sales force for the help and co-operation which they had extended to him during his years of office.

A.B.C. MANAGERS HONOUR L. LEWIS

Supervisor's Fine Work

MANAGERS, representing A.B.C. theatres on the north-east circuit, from Carlisle to Middlesbrough, made a special journey on Sunday, December 22, to make a presentation to area supervisor L. Lewis and Mrs. Lewis.

The presentation was an office electric clock to Mr. Lewis and a silver stand to Mrs. Lewis.

In making the presentation on behalf of his colleagues, F. Holmes, of the Haymarket, Newcastle-on-Tyne, paid tribute to the supervisor's fine work, his sympathetic understanding and to his keen desire to bring his area to the fore. "At the end of your first year on this area," said Mr. Holmes, "we, in making this little presentation as a mark of our deep esteem and appreciation of the help you have extended on our behalf, wish both you and Mrs. Lewis seasonal greetings and the wish that you may remain in this area with us for as long as you yourself may wish it."

Mr. Lewis said that he had received nothing but loyal support from them all, and was looking forward to a very long stay in the area. "When," continued Mr. Lewis, "I find somewhere to live which I call home, there is nowhere else I would rather be than here in Newcastle."

FOREIGN NEWSREEL

by W. H. WOLLENBERG

India to Resist "Invasion" by Foreign Film Interests

CHINA'S EXPANDING INDUSTRY

ONE of the first acts of the re-constituted Motion Picture Society of India, representing all film associations of the country, will be to resist the "invasion" by foreign film interests.

A resolution to this effect was carried unanimously at the All-India Film Conference at Bombay. It states:—

"This conference deplores the attempts of foreign film interests to encroach upon the coveted fields of this indigenous industry and requests every member in the Indian film industry not to accord any sort of co-operation or assistance, directly or indirectly, to the activities of foreigners.

"This conference further requests Government to prohibit the dubbing of foreign films in Indian languages."

A committee was appointed with a view to devising ways and means to check effectively the invasion of the industry by foreign film interests by dubbing foreign films in Indian languages and exhibiting them, or by encroaching upon the 16-mm. market in India or otherwise.

China

The Chinese National Government, who considers the film as the foremost means of educating those vast masses to higher standards, especially in industrial methods, has embarked on a large-scale scheme of film production and exhibition, particularly instructional films. First orders for thousands of projectors have been placed.

A main handicap is the lack of film stock, which can no longer be supplied from Japan. Negotiations with American raw film manufacturers for the erection of plants in China are on the way.

As for feature films, which are mainly supplied by America, a remittance agreement was made in 1945 which, however, has not been carried through by the Chinese.

Only recently this deadlock was overcome, and the Chinese Government has agreed to the remittance of 3,800,000 dollars to U.S. distributors for 1945, after the companies had threatened to stop business in China altogether. The U.S. companies, however, are still far from satisfied with the situation, since a *footage quota* has been imposed on American imports. Moreover, an agreement has still to be reached for remittances for 1946.

Discussions on the matter are now in their initial stage in Chungking.

Japan

In contrast to the methods of control adopted in the U.S. Zone of Germany, the American military control in Japan is hardly felt with regard to Japanese film production, distribution and exhibition.

The real handicap is the shortage of supplies of requisite material.

The two main producing companies Shochiku and Toho, have, however, between them a combined studio output averaging about four pictures a month. Differences have recently arisen between these companies, which control the two principal theatre circuits and the M.P.E.A., which distributes the American product all over Japan. This has led to the withdrawal of American films from the two circuits. Independent Japanese theatres and circuits, including the Shubaro chain with 45 houses, are profiting from this development.

Generally speaking, theatres operate now exactly as they did in 1941. Admissions are controlled by the Japanese Home Ministry.

M.P.E.A. Gets Polish Distribution Guarantee

The Motion Picture Export Association has completed a deal with the Polish Film Monopoly for the release of M.P.E.A. product in Poland, starting on January 1. Irving Maas, vice-president and general manager of M.P.E.A., has had protracted discussions in Warsaw with officials of Film Polski.

The agreement provides for the distribution of M.P.E.A. product in all centres. "Under terms of the deal, M.P.E.A. has received adequate guarantees of friendly co-operation," Maas says.

Maas was accompanied to Warsaw by Louis Kanturek, M.P.E.A. European supervisor, and worked out details of the agreement with Col. Ford, general manager of Film Polski, who represented the Polish Monopoly.

Manchester Cinematurians' Draw Result

The C.T.B.F. will benefit to the extent of about £320 as the result of the Christmas draw organised by the Society of Cinematurians, Manchester.

Prizewinners were as follow, the donors of the prizes being in parentheses:—

"Anita," Middleton (J. F. Emery); — Thomas, Stockport (G.F.D.); — Boyle, Hulme Hippodrome (J. Buckley); — E. Hughes, Dominion, Salford (Harry Moorhouse); Miss Tetley, G.F.D., Manchester (J. E. Blakeley); J. Price, C.T.B.F., London (J. Brennan); — Ross, Victoria, Broughton; Mrs. Cudling, Metropole, Openshaw (Ogden's Theatres); Mrs. Cuttridge, Great Sankey, Warrington; Mrs. W. Gordon Smith, wife of W. G. Smith, Columbia Pictures, Manchester (Ogden's Theatres); T. E. Robinson, Regal, Oxford Road, Manchester (J. F. Emery); Mr. Lomas, Hulme, Manchester (Hayes and Co.).

The annual dinner of the society will be held at the Grand Hotel, Manchester on January 9.



A new "Boston Blackie" adventure **BLACKIE AND THE LAW**, featuring Chester Morris, is to be Trade Shown by Columbia at Studio One on January 15 at 10.45 a.m.

R.A.F.C.C. APPOINTS PUBLIC RELATIONS DIRECTOR

CLAUDE F. LUKE has been appointed director of public relations of the recently formed Royal Air Force Cinema Corporation as from January 1, 1947. He will be assisted by a publicity manager, Alfred Brockman, who before the war was with the publicity department of RKO-Radio.

The offices of the Public Relations Department of the R.A.F.C.C. will be at 18-19, Monk Street, London, S.W.1. Telephone: Abbey 5244, Ext. 8353.

Mr. Luke retains his office as chief Press and public relations officer of Naafi—a post he has held for the past six years.

A.B.C. Midland Managers Make Merry

Christmas festivities on the A.B.C. Midland circuit opened on Friday before Christmas Day with a highly successful staff party at the Alhambra, Moseley Road, Birmingham.

The guests included E. B. Gold (divisional supt.), U. Rainero (area supervisor), and Mr. Long, of RCA.

Organised by manager J. A. Dixon, dancing and games provided seasonable entertainment for a company of 60, music being provided by a trio which included S. Aldrich (Beacon cinema, Smethwick) and assistant manager L. Pritchett (Alhambra). Prizes in the fancy dress parade were won by the Misses L. Taylor and T. Clarke.

On behalf of the Alhambra staff, chief operator T. A. Davidson presented Manager Dixon and Assistant Manager Pritchett with cigarette cases and lighters.

Trade Leaders to Advise on School Films

A NEW step to co-ordinate the production of 16-mm. educational films for schools has been taken by the Ministry of Education, with the formation of two advisory committees.

The first, representing direct contacts with schools through the teachers, is to submit recommendations to the second body, which will consider the requirements and arrange for production to be put in hand.

Many Trade personalities have been appointed to this second body—the Committee for the Preparation and Production of Visual Aids. They include G. H. Elvin, Association of Cine Technicians; Paul Rotha, Federation of Documentary Film Units; H. Bruce Woolfe, Association of Short Film Producers and A. J. Pincombe, Association of Kinematograph Manufacturers.

A Ministry of Education official told the KINE. that, as and when the committee in contact with schools and local educational bodies decides on its requirements for 16-mm. educational films, the co-ordination committee will make arrangements for production through the C. of I.

"The C. of I.," he said, "will place orders for production to any appropriate and suitable film unit such as the Crown Film Unit."

The long-term programme for educational films under the direction of the Ministry has started with three subjects available for immediate release. They are "Houses in History," made by the Seven League Unit for the C. of I., with Paul Rotha as associate producer; "Instruments of the Orchestra," a Crown production, and "Beginning of History," a second Crown subject, produced by Basil Wright. All three films are on 16-mm.

Starlight Takes on New Company

STARLIGHT Productions has taken over a film company, namely, Mobile Sound and Vision. The Starlight Youth Club, which is now the largest club in Southend, had its annual film ball on Tuesday, December 17, when its president, Miss Anne Crawford, was present.

This club is a club for boys and girls between the ages of 15 and 21.

The first object of this club is to promote interest in British pictures. The other activities include sports, dramatics and discussion groups. They have a film show once a week.

The club has a membership of just under 500 and the entrance fee is 2s. 6d., after which the members pay a weekly contribution of 1s. which entitles them to all the activities of the club headquarters.

This club is affiliated to and approved by the Board of Education.

KINE SERVICE SECTION

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MUSIC · PEOPLE · TRADE SHOWS



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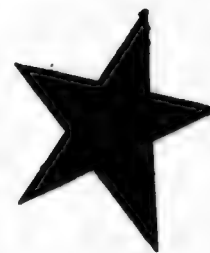
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Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"Under the Bridge" (Ovaltine)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"Looking the Part" (Drene Shampoo)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do... its technical qualities are on the level that one expects.

"Players of Merit" Cricket (Players Cigarettes)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite

and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.



As you see, the films are of the very highest quality; nowadays audiences find great interest and enjoyment in a good advertising film.

You can depend on advertising films distributed by Langfords, produced in up-to-date studios, with a first-rate company of technicians and script-writers, to give audiences maximum entertainment value. It is all the **LANGFORD WAY**—

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TECHNICAL KINE SERVICE SECTION

Appearance of Projection Rooms in the New Year

THE MANAGERS' AGREEMENT IN FORCE

AT the beginning of a new year, one's mind turns to the anticipation of what mechanisms and equipment may make their appearance during the ensuing 12 months. I am not attempting anything like a systematic survey, leaving that for my colleague, R. Howard Cricks, to deal with more fully in next week's IDEAL KINEMA.

Perhaps the most striking change in the projection room—in appearance, at any rate—will be brought about by the enclosed projector models, of which we have seen three illustrations—the G.B.-Kalee 21, the Kamm and the B.T.-H. Supa, a combination of title letters of Single Unit Projector Assembly. These are still in the workshops, but will be installed during the ensuing months of the year.

There will come a time, no doubt, when projectionists of a future time will look back upon our mechanisms with the same indulgent smile as we accord to the inventions of 1906 or thereabouts. It has happened when viewing some of these early projectors that my amusement has been tempered by a recollection that without this or that device we could not have stepped higher to the more efficient machinery of to-day.

MANY of these thoughts came to me while I was listening to the B.K.S. paper on the British contribution to cinematograph efficiency, to which reference was made in these notes last week. One felt that British precision engineers enjoyed meeting the challenge which the new are provided, as well as undertaking invention for the prospect of making a good living from sales of apparatus and films. Some of the early comedies, moreover, had that note of wholehearted enjoyment that one finds in inventing scenes for family charades at Christmas. The shot of Major Fox, Mr. Cricks and Mr. Bastie in an early comedy was one instance of this.

THIS week is one likely to be memorable in the history of the film Trade—the week in which the whole of the employees in cinemas are subject to a negotiated agreement between employers and employees. On Monday last the Managers' Agreement began its operative career, following upon a series of meetings conducted in an atmosphere of friendly co-operation. Sharp differences of opinion there have been, but they have been resolved by a frank, friendly presentation of the difficulties, and both sides to the agreement deserve the thanks of their fellow members for a really grand effort.

JUST as the Trade was congratulating itself on operating the Carbon Pool so successfully, a cry comes up from the South and East Lanes branch C.E.A. that carbons arriving during the past three months are of very poor quality. Arthur Peel declared at the committee meeting of the branch that some they had had "were as soft as soot and some too hard." They were far worse than the carbons received during the war. The attention of the Carbon Pool Committee is to be called to the complaint.

HAVING gone into this matter in London I find that no complaints of any kind have come forward from other districts, and

am assured that there has been no variation whatever in quality or performance. The branch, however, is doing the right thing by bringing its difficulty before the Carbon Committee through the C.E.A. representatives on that body. That will ensure the matter being gone into by the service engineers of the company with whom the complaining exhibitors are registered and the cause for the complaint thoroughly investigated.

ANOTHER matter which exercised the minds of the committee was a demand from a police inspector that a centre gangway should be provided in a cinema having a capacity of less than 600.

J. J. McCRACKEN said the proprietor of two cinemas in a small Lancashire town had inquired if the police had authority to insist upon him providing a centre gangway. It appeared that in the particular town the police inspector was appointed to look after the licences and inspect the cinemas. The exhibitor had been informed that he must provide a centre gangway at a theatre which had seating for about 585 people. He was concerned at the prospect of losing 66 seats on such a small capacity. At present there were 22 seats in a row.

It was suggested that the inspector should be asked on what regulation he based his instruction. A member said that in the Home Office regulations certain conditions were laid down for new cinemas, but in the case of the older theatres the regulations did not call for a centre gangway where there were only 22 seats in a row.

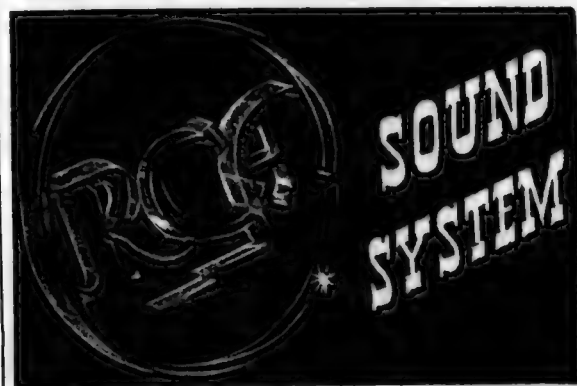
THE Kinematograph Section of the R.P.S. held a Christmas party at Princes Gate on Friday, December 20. The objects were purely social, and the programme had been devised by Miss Florence Anthony.

Following refreshments, the chairman, Stanley Schofield, ushered guests into the lecture room, where an amusing cartoon film was projected on the Society's new Bell and Howell projector. Then followed a Brains Trust, comprising Rex B. Hartley, T. S. Lyndon-Haynes, Darrel Catling and G. Burningham, with Miss Jill Balcon (the talented daughter of Michael Balcon) as quiz master. The previously prepared questions—chosen less for their scientific value than for their potentialities for humour—elicited some amusing views.

The next item was a Film Quiz, in which sections of film were projected, and questions testing one's powers of observation were then posed by Miss Anthony. Following another

Continued in column 3.

POOL CARBONS



Observation Window

COATING LENSES FOR QUALITY AND PERFORMANCE

Some German Experiments

WHEN the process of coating lenses in order to decrease the loss of light was first undertaken one of the problems was that of ensuring that the coating applied stood up to the ordinary wear and tear of use. Early experiments were found to be deficient in this respect and a great deal of research was carried on both in this country and America in this direction.

From reports now reaching this country from Continental sources, it is clear that German technicians have been applying themselves to similar problems.

Two German processes for depositing hard non-reflecting coatings on optical lenses are described. One of the processes involves evaporation of the coating material in a vacuum, and the other, use of a hydrogen flame.

Experiments carried on at the Zeiss works led to the belief that non-reflecting surfaces for optical lenses and prisms are best made by evaporating a thin layer of coating material on to the glass in a vacuum chamber. They concern claims that a hard coating can be evaporated directly on to optical glass if the chamber is kept extremely dry. In American practice, non-reflecting coatings applied by the vacuum chamber method are hardened by the baking of the finished lens. No special effort has been made in America to keep the vacuum chamber dry.

Zeiss uses a chrysolite coating for protected inner glass surfaces in optical instruments, and magnesium fluoride, a harder, but less efficient coating for exposed surfaces. The precise amount of material needed for the desired thickness is placed in the vacuum chamber, together with the lens or prism and a shallow pan of phosphorus pentoxide to absorb moisture. Air is exhausted from the chamber. The coating material then is heated to incandescence and evaporated on to the glass.

A hydrogen flame is used to deposit non-reflective coatings on optical glass in a process developed by the Schott company. The lens is revolved directly in front of a burner from which shoots the flame bearing the coating material. Coatings made in this manner were found to be quite hard. Tests indicated that they reduced reflection to 0.1 to 0.3 per cent.

film, members were invited to compose couplets on appointed subjects. The gathering concluded with the presentation of prizes.

J. BENSON.

SHOWMANSHIP

KINE SERVICE SECTION



The manager of the Odeon, Forest Gate, presenting a cheque to the Mayor in connection with a Savings Drive and PERFECT MARRIAGE (20th-Fox). Below: Cosmetic store window in the West End for M.G.M.'s UNDERCURRENT.



I HOPE that the coming year will see a steady expansion of the KINE. Company of Showmen. During 1946 many new names were added to the register and many old friends, who had been away on war service, returned and renewed their membership.

There are still many managers, experienced as well as newcomers to the Industry, who do not contribute to these columns. These, I hope, will let me see some of their material during 1947. Not only is there a personal satisfaction in seeing a published account of one's work but there is the point that your work may give another showman a useful idea—and the more ideas are shared, the better it is for general standards of showmanship.

Therefore, even those showmen who know that their exploitation ability is unquestioned should make an effort to contribute to these pages. Thus the interchange of ideas will be broadened, and the best work will prove to be an inspiration, especially to the less experienced managers.

In this way the KINE. Showmanship Section can become an even more comprehensive picture of exploitation week by week than it is at present.

★

FROM Keith B. S. Hann, of the Old Kent Road Odeon-Astoria, I have received an interesting letter in which he discusses a matter of special importance to exhibitors and managers at the present time. He points out that, while there is such cause for general rejoicing at the outset of a New Year, there is strangely a general impression that the coming year will be a hard and difficult one for the Trade.

If that is true it is to everyone's interest that every individual should do their utmost to make a success of his (or her) own job. Staff service, therefore, becomes a matter of paramount importance.

It is difficult to realise that the satisfactory service given by kinema staffs before the war can still be obtained if sufficient time and thought are devoted to the encouragement of the individual. Before 1939 theatres in general had highly trained employees, and new recruits naturally tended to become loyal and efficient workers, following the example of their colleagues. The present-day recruit has few such examples to follow. Special care and patience are therefore needed during the initial training.

At first, knowing nothing of the work, new staff are a liability to their employers, but when properly trained and efficient they are a valuable investment. If after trial they prove unlikely to become efficient it is fairer to both sides for them to be discharged. To retain unsuitable recruits is a waste of time and money.

Exhibitors and managers would do well to make their New Year resolution to help these newcomers to a full appreciation of their re-

sponsibilities, praise them for work well done and criticise constructively anything they don't do so well. Staff should be made to realise that their employers recognise the importance in the success of the business of staff co-operation and efficiency, that in the end the enjoyment of patrons depends upon their labours.

When they understand that they are partners in an enterprise they will usually respond 100 per cent.

★

ON a visit to the Old Kent Road Odeon-Astoria recently I was interested to see the chief usherette in a bright green outfit which might have been a shop-bought costume or a new kind of uniform. I gather that it is the prototype of the latter—a new distinctive dress for Odeon attendants to be brought into use gradually as circumstances permit.

It consisted of a neatly tailored jacket and knee-length pleated skirt in the familiar Odeon green. As the coat was cut at the neck on the lines of a man's jacket, with turn-back lapels, the wearer has to have a white blouse with turn-back collar, and the effect is completed by a darker green bow tie.

There was nothing about this costume to indicate that it was a uniform or linked with a theatre circuit, the only clue being the colour which, seen in the atmosphere of an Odeon theatre, would seem highly appropriate. Thus the wearer would have the personal satisfaction of feeling smartly dressed without the stigma attached by some sensitive souls to an obvious uniform.

Anyway, it is another sign of the efforts being made by exhibitors to work back to pre-war smartness, which I am sure is a major factor in "selling" a theatre to regular patrons.

Opportunism

HERE are two recent examples of the work of Alec Reid, of the Plaza, Southfields: one a neat little campaign, the other a bright piece of opportunism.

The campaign was carried out for "Courage of Lassie," and consisted mainly of identical vestibule and shop-window displays. Reid used for these two sizes of gaily coloured stuffed toy dogs, lent by a local shopman, and tastefully grouped against a suitable background. The caption "All the gay dogs have a date with Lassie, etc.," caused considerable amusement.

The piece of opportunism occurred when, while on the front-of-house, Reid saw fire engines stop only a few yards from his theatre, where smoke was pouring from a disused cellar.

Having made sure that the theatre was in no danger, Reid fetched an old board, chalked on it, "We're on fire to see 'Three Wise Fools' at the Plaza," and got it close to the cellar before too large a crowd had gathered. He then remained in the front-of-house and was able to converse profitably from his kinema's point of view with people who had been amused by his notice. Nice work!

"Passage" in Manchester

PRIOR to the week of showing of "Canyon Passage" (G.F.D.) at the Gaumont, Manchester, a special Press pre-view and reception was held, to which 34 newspaper editors or film critics were invited, covering an area of 15 miles in and around Manchester.

Two special displays were utilised in the foyer of the theatre, one of which was devoted entirely to stills taken on location in Oregon. Ushers and usherettes were dressed in costumes reminiscent of those worn in the film.

Special emphasis was laid on Patricia Roc, who co-stars in the first lease-lend star to go to Manchester for an arrangement between J. Arthur Brown and the Manchester city evening. The Manchester city evening carried stills of Patricia Roc. The good work by manager Paxton-White, of G.F.D.

Wide Coverage

THE campaign by Rupert T. Lancaster, for "Men of T. as now come to hand in full, even though belated.

A strong point was the use of the races and the local foot, widespread interest.

Black and white global card, new invitations, and the same andbills and a standing panel with the catchline: "Is Black color possible?"

A stage prologue was put on screening, and for three all set-pieces—including maps, lugged the picture.

Finally, widespread use was made of labels placed at eye-line level in cinema and also in cars, v campaign that covered a wide

Band's Assistance

S. E. ROBINSON, of the R. D. ley, passed the publicising Mary's," to assistant manager very pleasing results. A record Mary's" was obtained and ptem one week in advance of Two very striking window tne at Jay's the furnishe—"Furnishing the home aft and another at the leading m and sheet music.

Finally, at a popular dance prior to playdate, arrangement and to make an announcement the film and to play the num

Quiz in Being

I SEE that the Granada Circ of its periodical film quiz 3450 in tax-free cash prizes

Looking at the folded-quarter ions about stars, films, newsre ay Press critics and public void the impression that th is prize by merely filling it i John C. Roberts, who is thei low, is named as one of the made an admirable foyer d contest. He has four pollin hose in use at elections, but patrons will use them.

The entry form is the k ants to take home and bro tends to try for a prize. nation and opinions likely t his quiz are sure to be of Granada organisation.

Display Enterprise

MY recent remarks concern me the following interest son, chief poster artist at th He writes: "Upon clearing discovered some old ones of Davies, etc. The ensuing tal me the idea to exploit a m all our own G.-B. stars provid With the help of poster 'cigarette cards,' all data was incorporated in a shape graph. On G.-B. stars the their current films and those On one side of the display 'Do you remember?' and will remember!"

"I contacted one of Glas who have just completed a display, in which the film at advertised. The display is no in the circuit (manager's com foyer cleared!"). The whole labour, as old screens, etc., v

Gesture to Children

A FINE goodwill gesture v publicity was initiated the Trocadero, Liverpool, v 20th-Fox's "Black Beauty." On being informed that t blind school had received th in Braille, he immediately arranged for a party of t theatre.

Special emphasis was laid on the fact that Patricia Roc, who co-stars in the film, was the first lease-lend star to go to Hollywood under the arrangement between J. Arthur Rank and Universal. The Manchester city evening and weekly papers carried stills of Patricia Roc. This campaign represented good work by manager C. W. Lewis and B. Paxton-White, of G.F.D.

Wide Coverage

THE campaign by Rupert Todd, of the Gaumont, Lancaster, for "Men of Two Worlds" (G.F.D.), is now come to hand in full. It is worth a description, even though belated. A strong point was the use of a mobile van to visit the races and the local football grounds, securing widespread interest. Black and white global cards were issued as pre-view invitations, and the same motif was used for handbills and a standing panel in the theatre lobby—with the catchline: "Is Black and White in Technicolor possible?" A stage prologue was put over a week prior to the screening, and for three weeks lobby displays, all set-pieces—including maps, stills and cut-outs—lugged the picture. Finally, widespread use was made of "two world" labels placed at eye-line level in all parts of the cinema and also in cars, vans, etc. A first-rate campaign that covered a wide range.

Band's Assistance

S. E. ROBINSON, of the Regent (Odeon), Hinchley, passed the publicising of "The Bells of St. Mary's" to assistant manager R. D. Purslow with very pleasing results. A record of "The Bells of St. Mary's" was obtained and played as a "feature" item one week in advance of the trailer showing. Two very striking window tie-ups were arranged—one at Jay's the furnishees—who devoted a window to "Furnishing the home after the wedding bells," and another at the leading music salon, with records and sheet music. Finally, at a popular dance on the Saturday evening prior to playdate, arrangements were made with the band to make an announcement of the showing of the film and to play the numbers from it.

Quiz in Being

I SEE that the Granada Circuit is running the sixth of its periodical film quiz campaigns and offering £450 in tax-free cash prizes as well as 6,000 free seats. Looking at the folded-quarto form with its 19 questions about stars, films, newsreels, programme lengths, Press critics and public attendances, I cannot avoid the impression that the contestant will earn his prize by merely filling it in. John C. Roberts, who is their manager at Walthamstow, is named as one of the three judges, and has made an admirable foyer display to publicise the contest. He has four polling booths exactly like those in use at elections, but I doubt whether many patrons will use them. The entry form is the kind of document one wants to take home and browse over if one really intends to try for a prize. Nevertheless, the information and opinions likely to be forthcoming from this quiz are sure to be of immense value to the Granada organisation.

Display Enterprise

MY recent remarks concerning the display brought me the following interesting letter from A. Pearson, chief poster artist at the New Savoy, Glasgow. He writes: "Upon clearing out old star heads, I discovered some old ones of Mary Pickford, Marion Davies, etc. The ensuing talk among my staff gave me the idea to exploit a miniature exhibition, with all our own G.B. stars providing the modern material. 'With the help of poster department staff and cigarette cards,' all data relative to the stars was incorporated in a shaped card on each photograph. On G.B. stars the information contained their current films and those for future presentation. On one side of the display the public were asked, 'Do you remember?' and the other stated, 'You will remember!' I contacted one of Glasgow's largest furnishees, who have just completed a two-week show of the display, in which the film at the Picture House was advertised. The display is now in one of our theatres in the circuit (manager's comment: 'I can't get the foyer cleared!'). The whole display cost only the labour, as old screens, etc., were used."

Gesture to Children

A FINE goodwill gesture which produced excellent publicity was initiated by B. H. Goodman, of the Trocadero, Liverpool, where he was showing 20th-Fox's "Black Beauty." On being informed that the children of the local blind school had received the book "Black Beauty" in Braille, he immediately contacted them and arranged for a party of the children to visit the theatre.

The children brought the Braille story with them, and they were able to follow the film quite well. The Liverpool Echo and Express gave Goodman very fine space about this good will publicity, and also printed a photograph of the children sitting in the cinema, for most of them the first time they had ever been in one. Goodman sends me a letter from one of the children saying how much they enjoyed the show, and he is hoping to renew the invitation in the near future.

Stressing the Music

EXPLOITING "Centennial Summer" at the New Cinerama, Glasgow, J. Harvey put the film over in a manner similar to his previously successful plugging of "State Fair," stressing the music angle all the way. This was done effectively by plugging the gramophone records on non-syn. at selected intervals a few weeks prior to showing. In addition he made contact with local gramophone dealers to stock discs. In one instance he arranged for a background shop window to carry Columbia's recording of "Centennial Summer Selection," with the appropriate theatre heading. For the sheet-music angle Harvey also arranged with the old-established firm of Mozart Allen to splash their shop with sheet music from the film. They gave an all-window show of music, with plenty of theatre notices.

Dancing Stranger

C. A. PAICE, of the Theatre Royal, Portsmouth, had a rather effective stunt for RKO-Radio's "The Stranger." The week before showing he arranged with one of the big Ballrooms here to allow him to put a stranger amongst the dancers every night, and the dancer that challenged the stranger correctly received two complimentary tickets. The management of the ballroom welcomed this idea and allowed him to put up outside the ballroom a large linen banner telling the public of the stunt and the film. The management of the ballroom gave cash prizes of 5s. to anyone finding the stranger, and if this money was not claimed it went on to the next night. This made the ballroom very busy, and patrons could not fail to see the posters and stills of the film in the vestibule of the hall.

Week-end Cycle

TAKING cycling as a week-end pastime, H. R. Woodward, of the Grand, Falmouth, had an enterprising display for "Quiet Week-end." Although his vestibule is very small, he made full use of the meagre space by displaying a cut-out of a lady on a cycle. It was a working model made from three-ply wood, with the feet fixed to the pedals and made to revolve, and the head of the model kept moving as the legs were working. It was mounted against a blue plush background, with stars fixed and arranged to flash, worded, "An All-Star Attraction." This display was showing one week before playdate and during the current week.

Week-end Effort

NORMAN C. C. HAMILL, of the Ritz, Barnsley, with the co-operation of Reginald Helley (assistant manager), carried out a widespread campaign to publicise "Quiet Week-End." There was an elaborate furniture display in the foyer in con-



Winning Window

This attractive window display was arranged by Leonard Poole of the Odeon, Chingford, to exploit THE BRIDE WORE BOOTS (Paramount). The simplicity and the appropriateness of the short tie-up line give it distinction. The attraction of the star portrait is an additional pulling point. Incidentally, the window was planned to a careful colour scheme and in fact planned as a whole—which accounts for the undoubtedly striking effect of the complete set-up

Costume

Appeal

The colourful looking western characters grouped around this neat display for CANYON PASSAGE (G.F.D.), are members of the staff of the Gaumont, Manchester, suitably costumed to provide period atmosphere and to set the patrons talking. This sort of thing can be over-done, but in this instance the manager, C. W. Lewis, has chosen the right picture, and states that the results justified the effort.



MUSIC

KINE SERVICE SECTION

Edited by JACK COURTNEY

1946 Was a Year of Achievement in the Kinema Organ World

THE year 1946 as far as the theatre organ is concerned has been of surpassing interest. In fact, not since 1926 has there been a year of such potential promise.

Twenty years ago, opportunity abounded, but none, least of all the organist, was sure what it would all add up to, whereas to-day we have still with us many of those then aspiring youngsters, now mellowed and experienced, at hand to help and guide us through the years ahead.

Yes—a monumental year. It has seen the reopening of two Leicester Square organs, and the featuring of the "Capitol" job—the return of many from the Forces with enthusiasm rekindled by, in many cases, enforced separation from their instruments.

This, in my opinion, is a very necessary thing, and those lucky enough to have experienced such deprivation, which caused them to think themselves hard done by at the time, are usually quick to admit, if honest, that it has done them good.

After all, the best of soil has to have a rest!

This year has seen a tremendous growth and a solidification of the association, an association which so far has been purely cultural, and with no political leanings. There is no doubt that social intercourse between members of a profession is a desirable and good thing, for we can only learn one from the other.

Some fine addresses from various members have been given at the meetings, and one cannot help but feel that as long as such an association thrives—fundamentally the profession must be sound.

The Achievement

1946 SAW the first Royal Film Performance with the organ rightly sounding the first notes on the Royal occasion. 1946 saw the B.B.C. theatre organ and Sandy once again back home in London.

In 1946 death robbed the profession of two of its most stalwart and influential supporters, namely, John Broad and Harry Fryer, but if organists wake up to the fact of the tremendous headway made this year, 1947 should be even better, despite these losses.

1946 saw my first social function—our recognition by the Cinematograph Trade Benevolent Fund branch—our first theatre organists' Benevolent Fund balance sheet and the first book ever to be published for the benefit of the game.

If all this could be achieved in a time when conditions can hardly be said to have been favourable—what is there to prevent 1947 from being an even better year?

For the first time in 20 years we have had a flood of mentions in the national Press.

So, the kinema organ, that "Cinderella" of the musical world, is still, in spite of the "dismal Jimmies," going strong! And can look ahead with confidence to an even more prosperous future.

The past is dead—look ahead!

Manager's View

IT is sometimes highly interesting—and salutary—to see ourselves as others see us. For this reason



Reginald Foxwell with the miniature console made for him by an admirer.

the following article is published—a manager's view of the organ and organ playing to-day. It is written by Mark D. Freeman, of the Odeon, Edgware Road. "Those who like and dislike the kinema organ are almost equally divided, and much heat has been generated in the great organ battle. Say the 'Noes': 'We go to see the pictures,' to which the 'Ayes' respond: 'But isn't it nice to give your eyes a rest between films and sit back to listen to some restful music?'"

"It must be admitted that during the war the standard of organ presentation deteriorated owing to the absence of many competent players, inability to service instruments, etc., but surely it is bad business to let expensive money-making assets lie dormant? A kinema organ can be made a profitable instrument by correct exploitation, showmanship and musicianship. Although it is true that there are few top-liners among the performers, there are many promising youngsters who could be developed."

"Some managers are prone to use the organ merely as a stop-gap in the programme or for linking-up films; and there is still a prevalence among some organists to sling together a few popular songs, with or without parodied lyrics, and call the result an interlude."

"Just as the public is now able to judge the value of a film by its story, acting and direction, so they are learning to assess music by its quality and execution. Star value can mean much to both, and we must therefore set about creating our stars of the console."

SHOWMANSHIP—continued from page 27

junction with Woodhouse's. To create amusement they included a sign worded "No Squatters Allowed." Woodhouse's also gave over windows to a display for the film.

The local bus services tied up as follows: "For a delightful week-end, book your seat now to Blackpool. For 'A Quiet Week-End' be early to secure a seat at the Ritz."

A large grocer's gave a window display in which Hamill used a converted black-out board neatly set out with stills from the film and cuttings from the KINE. (which he says he always finds very useful and uses). Several other shops co-operated.

Organist Trevor Willetts gave a special "Quiet Week-End" interlude two weeks prior to screening

Flood Publicity

A NOVEL tie-up with the weather was tried out by Gerrards Cross Playhouse recently.

The orchestra stalls were flooded out and the local fire brigade had to be called to pump out the water. Anxious that patrons should not think the show was not going on, the management put out a notice, saying:—

"We were flooded, but—'The Bride Wore Boots'—and all is under control." A neat twist which gave a clever boost to the film being shown and proved the manager to be a man of bright ideas.

Background Effect

FOR "The Years Between," E. V. Walls, of the Clifton, Great Barr, Birmingham, had a display in the lounge made up of a three-piece cut-out display on a stand draped with velvet. On the centre-piece was a cut-out of the heads of Michael Redgrave and Valerie Hobson, with cut-out title letters superimposed. On the wings were play date and stars. Stills in frames stood in front and velvet curtains behind provided a striking background which gave an impressive appearance to a simple set-piece.

Shop Windows

IN recent weeks, G. E. Evans has been diffusing his publicity for Worthing Plaza through the medium of shop windows, chosen so as to cover the maximum spread over the town.

Thus, for "Holiday in Mexico" (M-G-M) he secured full window displays of stills and pictorial matter at Holder's outfitters' store and the well-recognized Mansfield's music shop. "Appointment With Crime" (Anglo-American) was boosted by the Shoreham Shipping and Coal Co. in their main display windows.

Evans has arranged a splendid tie-up with The Garden Shop, near his kinema, whereby the proprietor makes a daily floral display in the Plaza vestibule, carrying publicity for his wares intermixed with film advertising. The result is that patrons are greeted with a feast of gorgeous blooms. "Blossoms in the Dust" (M-G-M) received special attention.

Naval Atmosphere

WHEN putting over "Meet the Navy" at the Tower, Launceston, L. McCollin, one week prior to play date had his theatre suitably decorated with shields and flags, and the entire female staff dressed as W.R.N.S.

The flags were borrowed from the town hall, and the uniforms from demobbed girls, so the cost was nil. Both cashiers were in a pay-box decorated to look like the entrance of a Service theatre.

Boosting a Series

WHEN screening "Homes For All" (No. 1 of "This Modern Age" series), manager Kenneth D. Edmondson, Gaumont, Chester, arranged a pre-view to the local Press and members of the Chester Corporation Housing Dept.

Interest was aroused not only in the subject dealt with in this first of the series, but, in the series as a whole when Edmondson informed the gathering of subjects to follow.

Singer's Assistance

IN exploiting British Lion's "A Girl in a Million," H. Lea Morgan, of the Forum, Birmingham, engaged June Mitchell, the 17-year-old Birmingham University Carnival Queen, as a vocalist. At the evening performances on the first three days prior to playdate Miss Mitchell made personal appearances.

The Showman

JOHN REYNERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

THE GREEN YEARS (M-G-M)

CERT. "A." Length, 11,228 ft. Reg. No. F.9578. REVIEWED IN "KINE," September 26, 1946. STARS: Charles Coburn and Tom Drake.
ATMOSPHERE: "Poor-boy-makes-good" costume piece, adapted from A. J. Cronin's best-seller. ORGAN: "Keltic Lament" (Paulds), B. & H. NON-SYNC: As organ, on H.M.V. C.1578.

THE JOLSON STORY (Columbia)

CERT. "U." Length, 11,643 ft. Reg. No. F.9715. REVIEWED IN "KINE," November 7, 1946. STARS: Larry Parks and Evelyn Keyes.
ATMOSPHERE: Biographical musical, illustrating the career of Al Jolson, the doyen of "Mammy" singers. ORGAN: "Sunny Boy" (Campbell and Connelly). NON-SYNC: As organ, on Columbia.

FEAR (Pathé)

CERT. "A." Length, 6,116 ft. Reg. No. F.9474. REVIEWED IN "KINE," August 1, 1946. STARS: Warren Williams and Anne Gwynne.
ATMOSPHERE: Pocket melodrama, obviously inspired by Dostoevsky's "Crime and Punishment." ORGAN: Variations on a Theme from "Suite Tragicque" (Ross). NON-SYNC: As organ, on Bosworth's B.C.1024.

WINGED WONDERS (Renown)

CERT. "U." Length, 3,102 ft. Reg. No. BR/E9430. REVIEWED IN "KINE," July 25, 1946. STARS: F. Ratcliffe-Holmes and Elsa Tee.
ATMOSPHERE: "Feathered world" featurette, photographed at Regent's Park and Whipsnade Zoos. ORGAN: "The Love Birds" valse (Brockett), B. & H. NON-SYNC: "On Wings of Song" (Mendelssohn).

PEOPLE

KINE SERVICE SECTION

Willmott Re-appointed at Leeds—Hoddinott Takes Over Hull Royalty—Lincolnshire Changes—Arnold's Presentation

CLAUDE WILLMOTT has been re-appointed manager of the Leeds Scala on his return from the Forces, and took over his duties on December 16. He served during the war with an R.A.F. night fighter squadron and saw service overseas in the North African campaign.

Going there from York in 1936 he took over the Scala from David Turnbull, now circuit controller for Gaumont-British, and was in charge until he joined the R.A.F. in 1941. He has been with G.B. for fifteen years and first went to Leeds in 1932 as assistant at the Majestic.

D. T. HODDINOTT, who has just taken over the management of the Hull Royalty, joined A.B.C. in 1943 under Trevor Jones at the Regal, Cheltenham. He was transferred to A. R. Tilney, Olympia, Newport, as assistant in June, 1945.

He was promoted manager of the Regal, Dursley, in September, 1945. During the summer he carried out relief duties and then returned to Olympia, Newport, from where he was promoted to Hull.

FREDERICK HARRISON, Blackpool organist, has secured a managerial post at a large Southport Kinema. A pupil and later assistant of Hamilton Wilding, at the Palladium, Blackpool, from 1936-1941, Harrison was afterwards organist at the Pleasure Beach Ice Dome. He left Blackpool for the Gaumont Palace, Derby, but returned to this area as resident manager at the Palace, St. Annes.

RAYMOND D. PURSLOW has just been appointed assistant manager of the Regent, Hinckley. He joined the Royal Air Force under Lord Trenchard's apprenticeship

scheme in 1932, served for fourteen years, then joined Odeon as a trainee. He spent seven years abroad in various countries; finally arriving in Malta during the dark days of the island, and returning to England in 1944.

R. H. SHACKLOCK, one-time proprietor and manager of the kinema at Caistor, Lines, has been appointed manager of the Olifton, Evesham, Worcestershire.

JACK ALEXANDER, of Hucknall Avenue, Chesterfield, now assistant manager at the Odeon, Chesterfield, is taking a keen interest in the trials now in progress in Germany of members of the Ravensbruck concentration camp staff as, while he was R.Q.M.S. serving near the Danish frontier, he arrested one of the women doctors who is now standing her

trial on charges of conducting experiments on camp inmates.

R. W. FRAY, for the past three years assistant manager at the Odeon, Hinckley, Leics., has left to go to the Odeon, Boston. At a staff gathering at Hinckley on December 12 he was presented with an electric clock, the presentation being made on behalf of the staff by E. MARTIN TAYLOR, resident manager.

LESLIE O'SHEA, manager of the Odeon, Boston, for the last six months, has left to become mobile manager at Hanley. He is succeeded at Boston by F. W. PEARCE, who formerly managed the Odeon at Dunstall, near Wolverhampton.

F. ORME, who for some time has been mobile manager at Boston, has left to take up an appointment as manager at Alfreton, Derbyshire. R. W. FRAY, of Hinckley, now becomes assistant manager at the Boston Odeon.

A. M. FERGUSON, of Warrington, has taken over as manager of the Palace Cinema, Westhoughton, Lanes, in succession to the late G. H. Walker. He has been in the kinema business almost 40 years.

C. L. NORLEY, at one time manager of the Hippodrome, Huntingdon, has returned to the town, and the licence of the Hippodrome has been transferred to him. At the borough police court when the transfer of the licence was granted, the Mayor said the bench were pleased to see Norley back in Huntingdon.

Among the many successful exhibitors at the Knightsbridge Kennel Association's dog show at Lime Grove Baths on Wednesday, December 18, was E. E. CRACKNELL, of Columbia, whose alsatian, "Caesar of Woodfall," secured a V.H.C. award in extremely hot competition.

Last week, MISS ESLICK, house manager of the Streatham Astoria, presented HARRY ARNOLD, on behalf of the staff, with a very fine radio, on the occasion of his retirement. The Streatham public will miss such a popular manager as Mr. Arnold, but fortunately they will still have that remarkable personality Miss Eslick.

She has been at the Astoria over four years, and before that was 10 years at the Plaza in the West End. She will be remembered in Streatham for her tireless organising of parties for returned prisoners-of-war.

LOUIS E. BENJAMIN has succeeded C. WYTHE as manager of the Odeon, Swiss Cottage. Benjamin joined Odeon in 1937 and has had positions previously at Hackney, High Barnet, Brighton, and Southampton. He joined H.M. Forces in 1940, and after six years in uniform, part of which was spent in India, was demobilised in May last. On rejoining Odeon, he held the post of mobile manager at the Regal, Golder's Green.

Thirty-Three Years of Scissors and Cement

After thirty-three years with one organisation—Gaumont-British through all its changes of control—associate producer "Bob" Dearing, the man who urged and took a major part in the making of "Madonna of the Seven Moons," looks back at the pageant of British film production through the eyes of a film editor, the job he has done most during his long experience.

IN 1913, Bob Dearing became interested in the fascinating and still adolescent business of moving pictures. It seemed a good thing for an ambitious young writer to break into, and accordingly he wrote to the Gaumont company offering to devise stories for their productions.

He was interviewed by general manager "Chippy" Wood, a forceful and somewhat forbidding character, who told him bluntly that before starting to write stories for films he ought to know something about the making and marketing of them. The salutary lesson concluded somewhat surprisingly with an invitation to come on in and learn the business.

The Rasputin Case

In the new job Dearing not only had to see films, but often to purchase them since these were the days of the open market, and speed of decision was the essence of a deal.

It was not long afterwards that he had his first experience of editing. In October, 1917, the company received a copy of "Rasputin," which was very long, and moreover Russians were somewhat unpopular at the time.

Dearing proposed that the film should be edited so as to make it into an authentic story. Reginald Bromhead agreed and gave the job to Dearing. He got to work, sketched out a plot outline and built the film into a straightforward account of Rasputin's life.

excising all the romantic and melodramatic trimmings of the original version. It was a terrific success. Thereafter Dearing doubled the jobs of viewer and editor.

It is worthy of note that it was the custom then for renters to edit films for the English market, not only altering sub-titles to make them intelligible to audiences who then knew nothing of Americanese, but frequently changing characterisation and story trends which they considered would not appeal.

Titles could be turned to wonderful use by an astute editor. Dearing found them invaluable when he had to deal with "The First Men in the Moon." Audaciously he retold H. G. Wells' story in sub-titles and then cut up the film to fit the titles. This triumphant job of remaking a picture in the cutting room was recognised by that shrewd critic, E. A. Baughan, in the sentence, "H. G. Wells' story is told in a remarkable series of illustrated captions."

Record of Success

In the twenties Dearing edited films of almost every nationality except Japanese. Altogether he edited nearly 500 silent pictures, after which for a time he had a break from editing, when he became advertisement and publicity manager for the then recently established Gaumont-British Corporation.

In 1930 at the invitation of Bill Gell, he went back to the studios

as editorial controller, and afterwards became supervising editor of Gainsborough Pictures when Michael Balcon was head of G.B. production.

Since the establishment of sound Dearing has edited 63 full-length talking pictures. The problems they set him were as many and as varied as he encountered with silent films.

There was "Wild Boy," for instance, the greyhound racing picture which Albert de Courville made with Mick the Miller as star. Dearing was presented with 360,000 feet of negative, much of it racing and atmospheric shots, to condense to 8,000 feet.

Handling Dogs

There was "Owd Bob," the sheepdog story in which the animals did their routine work admirably, but, of course, could not act. The "acting" by dogs, in fact, was done in the cutting room—and quite often it was not the same dog which carried through a single dramatic sequence—although it appeared so on the screen.

Dearing now has left editing behind him. In 1937 he suggested to Maurice Ostrer that "Madonna of the Seven Moons" was a first-class film subject. The rights were purchased, but it was not until Dearing wrote a draft script during the blitz that the subject was put into production. Dearing was assigned to the picture as associate producer, and it is in this capacity to-day that he is working on several stories for future production.



Columbia is Trade showing **SHADOWED**, a drama of a business man who sees a murder committed, which features Anita Louise, Lloyd Corrigan and Helen Koford, at Studio One, on January 17, at 10.45 a.m.

"Gallant Journey" Tops Columbia's New Trade Show List

"GALLANT JOURNEY," a romance of the early days of aviation, has been selected by Columbia to open its New Year season of Trade presentations.

The film, which co-stars Glenn Ford and Janet Blair, heads a big new line-up of product to be screened for the Trade at Studio One from Tuesday, January 14, onwards.

American critics have praised the picture unstintingly, all of them stressing that "Gallant Journey" is a perfect example of the argument that "story is the most important thing in a motion picture."

A new adventure of Boston Blackie is described in "Blackie and the Law." Chester Morris, Trudy Marshall and Constance Dowling head the cast in this murder mystery, which finds Blackie in his usual place of two steps ahead of his police detective rival.

The third picture in the first group of new productions is "Secret of the Whistler," another adventure in the popular Whistler series.

Thrills and Suspense

Featuring Richard Dix in the title-role with Leslie Brooks, Mary Currier and Michael Duane, the film is described as a striking study of an artist who plans to murder his model. The action is said to introduce plenty of suspense, melodrama and thrills.

Next on the list, "Shadowed" is a story of a businessman who sees a murder committed on a golf links, but is afraid to inform the authorities. He is shadowed by the murderer and the law, and finds that he has weaved unwittingly a strange web of intrigue.

Directed by John Sturges and produced by John Haggott, the film gives leading rôles to Anita Louise, Lloyd Corrigan, Michael Duane, and Robert Scott.

With 15 pictures in production and four more ready to go before the cameras, activity at Columbia's studios is at peak capacity.

One of the biggest subjects on the floor is "The Lady from Shanghai," co-starring Rita Hayworth and Orson Welles in a dramatic modern story. Welles, who is producing and directing, has the rôle of an Irish merchant seaman.

High on the list of subjects in production is "They Walk Alone," a dramatic subject, with Glenn

WHERE AND WHEN TO SEE THEM

Gallant Journey, Tuesday, January 14.

Blackie and the Law, Wednesday, January 15.

Secret of the Whistler, Thursday, January 16.

Shadowed, Friday, January 17. All films are to be shown at Studio One at 10.45 a.m. on the days scheduled.

Ford, Janis Carter, Edgar Buchanan, Barry Sullivan, and Karen Morley in top rôles. Richard Wallace is directing.

Rosalind Russell and Melvyn Douglas are making "The Guilt of Janet Ames," a romantic story, which Charles Vidor is directing. Scheduled as one of Columbia's biggest 1947 productions, the picture features Leslie Brooks and Sid Caesar.

Cinecolor Special

Two big outdoor pictures are being shot on location. One of these, "Twin Sombros," presents Randolph Scott, Dorothy Hart, Barbara Britton, Bruce Cabot, and Forrest Tucker in a spectacular drama by Zane Grey. It is being produced in Cinecolor by Harry Joe Brown and directed by George Waggner.

The second outdoor is "The Last of the Red Men," from a story by James Fenimore Cooper. Jon Hall, Michael O'Shea, Julie Bishop, Evelyn Keyes, and Buster Crabbe are the principal players.

M-G-M Assembles Powerful Group for Early Screening

TECHNICOLOR MUSICAL IS THE HIGHLIGHT

AN unusually impressive group of films, distinctive for its wide and varied range in story material, has been assembled by M-G-M for early presentation to the Trade. The list includes what has been described in American quarters as "the best and biggest musical made"—"Till the Clouds Roll By."

The first film in the group, "Love Laughs at Andy Hardy," which was screened for the London Trade on January 1, is the latest in the popular Andy Hardy series. In this adventure Mickey Rooney acquires three girl friends in Bonita Granville, Dorothy Ford and Lina Romay. The cast includes Lewis Stone and Fay Holden.

"My Brother Talks to Horses" features "Butch" Jenkins in a screen play written from a single chapter in Morton Thompson's best-selling book "Joe, the wounded tennis player."

"Butch's" Latest

As a youngster, who has the power of talking with horses, "Butch's" rôle gives him scope for his natural flair for getting laughs. Peter Lawford has an important assignment as "Butch's" older brother, and Beverley Tyler, Edward Arnold, Spring Byington and Charles Ruggles head the strong featured cast. Fred Zinnemann directed the picture.

"Till the Clouds Roll By," M-G-M's new Technicolor film dealing with the life of Jerome Kern has been described by American reviewers as "the best musical anybody has made." The powerful cast includes June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Tony Martin, Dinah Shore, Frank Sinatra and Robert Walker.

The rôle of Kern is played by Robert Walker, and Van Heflin is cast in the rôle of music arranger James Hesler, friend and confidant of Kern.

Tracy-Hepburn Team

The dramatic sequences of the film were directed by Richard Whorf, and the spectacular dance numbers were staged by Robert Alton. Arthur Freed, noted for his musical productions, is the producer.

"The Sea of Grass," described as a powerful drama, is set against a background of New Mexico at the turn of the century. The rugged spirit of the period is reflected in the lusty romance of its main characters.

Spencer Tracy is said to have one of the most dynamic rôles of his career as Colonel Jim Brewton, leader of those pioneers who carved an empire out of the west.

Katharine Hepburn appears with Tracy for the fourth time in a rôle in which she casts her lot with a cattle baron and deliberately competes with his other great love—the sea of grass. Robert Walker, as Brock Brewton, spirited, reckless, illegitimate son, who hates his father but idolises the man

who raised him as his own, has the most demanding characterization of his career.

Melvyn Douglas plays Brice Chamberlain, frontier attorney, and Phyllis Thaxter appears as Sara Brewton, the understanding daughter who worships her father and has a hatred for her mother—until she meets her.

Elia Kazan directed and Pandro S. Berman produced.

In "The Yearling" M-G-M has a film which has been hailed by the few who have seen it as an inevitable candidate for the Academy Award. One of the screens most talked-of stars of the year, Gregory Peck, puts a box-office stamp on the production as an understanding backwoods father. Portraying the backwoods boy, Jody, around whom he and his pet, a deer, the moving drama of the story revolves, is ten-year-old Claude Jarman. The supporting cast includes Forrest Tucker, Margaret Wycherly, Clem Bevans, Chill Wills, Dan White, June Lockhart, Joan Wells and Henry Travers. "The Yearling" was produced by Sid Franklin, and directed by Clarence Brown.

Story of Atom Bomb

"The Beginning of the End" is the recital of one of the world's biggest discoveries and the greatest challenge man has faced since the beginning of time. The film deals chiefly with the human side of the development of the atom bomb.

The title is taken from the statement made by President Truman when reviewing the future of the new discovery, and the film has been made with the co-operation of the naval, military and scientific experts of all countries who were responsible for the final details of this formidable task. To bring this story to the screen, M-G-M gathered an impressive array of players, including Brian Donlevy, Robert Walker, Tom Drake, Beverley Tyler, and Audrey Totter.

Two French Films

Norman Taurog was given the directing assignment and Sam Marx was the producer.

In addition to these pictures, two M-G-M International Films are ready for showing, "It Happened at the Inn," a French comedy drama, made by Minerva productions and with a cast including Fernand Ledoux, Maurice Schutz, Georges Rollin, Blanche Brunoy, Arthur Devere, Guy Faviere, and "Stormy Waters," a French romantic drama directed by Jean Gremillon and with a cast which includes Jean Gabin, Michele Morgan, Madeleine Renaud, Jean Marchat, Blavette, and Fernand Ledoux.

LONDON TRADE SHOWS

KINE SERVICE SECTION

Films to be Trade Shown Between Thurs., Jan. 2 and Wed., Jan. 8

Thursday

The Time, the Place and the Girl (Warner)

Studio One. 10.30 a.m.
Cast: Dennis Morgan, Jack Carson, Martha Vickers, Janis Paige.
Director: David Butler.

A Technicolor musical which ranks as one of Warner's biggest offerings for 1947. "The Time, the Place and the Girl" has all the proven ingredients of its type with additional emphasis being placed on the dance.

The story deals with the efforts of a group of youngsters to stage a show.

Margie (20th-Fox)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Jeanne Crain, Glenn Langham, Lynn Bari, Alan Young. Director: Henry King.

"Margie," a Technicolor picture set in the 1920's, tells a story in flash-back of the romance and disappointments of a 'teen age schoolgirl, with particular stress on her affair with the French master.

"Margie," which played to outstanding business at the Roxy, New York, and was only withdrawn to make way for "The Razor's Edge," features many lilting song numbers of those days.

Inside Job (G.F.D.)

Private Theatre. 10.30 a.m.
Cast: Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer. Director: Jean Yarbrough.

Staged in a mammoth department store, this film concerns the problem of an ex-crook who has gone "straight" for a number of years, but is confronted by an old associate who desires his aid in a theft. His hand is forced and he helps to rifle the store. When a policeman is shot during the raid the harassed ex-crook and his wife forgo their chance of escape to render first aid.

Seven Sinners (International)

G.-B. Theatre. 2.30 p.m.
Cast: Edmund Lowe, Constance Cummings, Themy Bourdelle, Henry Oscar, Felix Aylmer. Director: Albert de Courville.

A murder mystery with plenty of fast action, this reissue was released originally in 1936 by G.-B.

The story relates the adventures of a detective and an insurance agent in solving a murder committed during a carnival ball in Nice.

Three train smashes are perpetrated before the mystery is cleared up.

Friday

That Way with Women (Warner)

Studio One. 10.30 a.m.
Cast: Sydney Greenstreet, Dane Clark, Martha Vickers, Alan Hale. Director: Frederick de Cordova.

An up-to-date version of the early George Arliss success, "The Millionaire," this picture gives Sydney Greenstreet the original Arliss rôle of a magnate who finds new health and happiness by taking a job, incognito, in a small garage. He is instrumental in saving a garage proprietor from ruin.

The Outlaw (United Artists)

G.-B. Large Theatre. 2.30 p.m.
Cast: Jane Russell, Jack Buettel, Thomas Mitchell, Walter Huston. Director: Howard Hughes.
"The Outlaw" is Howard Hughes' first picture for 14 years and introduces

his much-discussed new star, Jane Russell, together with another newcomer, Jack Buettel, in the leading rôles.

Walter Huston plays the part of the one-time friend of the Sheriff (Thomas Mitchell), who teams up with Jack, the outlaw, only to be rewarded by the latter stealing both his horse and his girl-friend Rio, played by Jane Russell.

Tuesday

Hungry Hill (G.F.D.)

Studio One. 10.30 a.m.
Cast: Margaret Lockwood, Dennis Price, Cecil Parker, Dermot Walsh, Michael Denison, F. J. McCormick. Director: Brian Desmond Hurst.

Based on Daphne du Maurier's best-selling novel, this Two Cities film tells the story of a feud between two families over a copper mine. Margaret Lockwood is given one of her most dramatic rôles in a characterisation that takes her from young childhood to old age.

Irish exteriors, elegant mansion settings and realistic shots of the mine are among the highlights.

The Razor's Edge

(20th Century-Fox)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter. Director: Edmund Goulding.

This important production which is breaking all records at the Roxy Theatre, New York, and is having a London pre-release at the Odeon, Marble Arch, is a powerful and deeply moving story of a man's passionate search for peace of mind and inner contentment after returning from World War I.

It is the story of the woman who loved him, who would go to any lengths to get him provided she can live in the manner to which she has been accustomed.

Mysterious Mr. Nicholson

(Ambassador)

Academy. 10.45 a.m.
Cast: Anthony Hulme, Lesley Osmond, Frank Hawkins, Andrew Laurence, Douglas Stewart, George Bishop. Director: Oswald Bishop.

Made at Bushey studios, this out-of-the-ordinary mystery thriller presents Anthony Hulme in a dual rôle. The plot is taken from a screenplay by Francis Miller.

Hulme scored notably in his characterisation of Paul Temple in the recent picturisation of the Francis Durbridge radio serial, "Send for Paul Temple."

Behold Beatrice (Exclusive)

Hammer Theatre. 11 a.m.
Cast: Fernand Ledoux, Renée Faure, Jules Berry, Jacques Berthier.

This is a Lingua-Syncrone version of a French film made by Cinep Productions. The synchronisation of the English-speaking version is said to be of extremely high quality.

Described as a powerful drama, the film concerns an elderly Parisian doctor who has a hopeless love for his young ward—portrayed by Renée Faure. The doctor entices the girl from her suitor and endeavours to win her affections by giving her a life of luxury and gaiety at his Mediterranean villa.

Brief Ecstasy

(British Australasian)

G.-B. Theatre. 11 a.m.
Cast: Paul Lukas, Hugh Williams, Linden Travers, Marie Ney. Director: Edmund Greville.



Gene Tierney, Tyrone Power, Herbert Marshall, Clifton Webb and Anne Baxter in Darryl F. Zanuck's production of Somerset Maugham's **THE RAZOR'S EDGE** which 20th-Fox is Trade Showing on January 7 at the Century Theatre at 10.30 a.m. and 2.30 p.m.

This British picture, reviewed in the KINE. of August 19, 1937, is being re-issued in its original form.

It is a triangle drama of a girl who falls in love with an aviator. While he is in Ceylon she marries a scientist, and when the aviator returns to England a series of coincidences causes jealousy and mistrust on behalf of the husband.

Wednesday

A Game of Death (RKO-Radio)

Studio One. 10.30 a.m.
Cast: John Loder, Audrey Long, Edgar Barrier, Russell Wade. Director: Robert Wise.

A melodrama with an unusual situation, "A Game of Death" is based on the idea of a crazed big-game hunter's substitution of human beings for animals as his quarry.

John Loder has the leading rôle of an equally expert hunter who pits his wits and knowledge against the madman.

The Late George Apley (20th-Fox)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Ronald Colman, Peggy Cummins, Vanessa Brown, Richard Haydon. Director: Joseph L. Mankiewicz.

Adapted from the Broadway stage success by John P. Marquand and George S. Kausman, this film concerns an aristocratic Boston family. The children, a boy and a girl, rebel against their father's snobbish ways and look for their own happiness in life.

The Secret Heart (M-G-M)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Claudette Colbert, Walter Pidgeon, June Allyson, Robert Sterling. Director: Robert Z. Leonard.

A story of the lives, loves and tragedies of an average family, this film is said to give Claudette Colbert a rôle full of dramatic appeal. She is seen as a woman who sacrifices her own romance for the sake of her stepchildren.

The Jester (Chafir Films)

Crown Theatre. 2.30 p.m.

Cast: Miriam Kressnin, Hymie Jacobson, Max Bozyk, Zigmund Turkoff. A romantic comedy with music, this Yiddish dialogue film with English subtitles features well-known Jewish stars in Miriam Kressnin and Hymie Jacobson—described as a Polish-Jewish Fred Astaire. Nicholas Brodsky supplied the score.

EDITING STARTS ON "THE TURNERS"

Racing Theme in Grand National's Latest

GRAND NATIONAL'S "The Turners of Prospect Road" has reached the cutting stage, and Trade show dates are expected shortly.

Music for the picture was composed specially by Nicholas Brodsky, who wrote the scores for "The Way to the Stars" and "Carnival." Recording of this music by a 60-piece orchestra which Phil Green conducts, is taking place this week.

"The Turners of Prospect Road" was directed personally by Maurice Wilson, Grand National chief, and has a greyhound racing theme. Scenes were made at White City and other big dog tracks around London.

It stars Wilfrid Lawson and Jeanne de Casalis and introduces 17-year-old Maureen Glynn, whom Wilson has placed under contract for a series of three pictures as a result of her work in "The Turners."

"Night and Day" Goes on the Air

"Night and Day," Warner Bros. Technicolor musical, starring Cary Grant and Alexis Smith, was chosen by the B.B.C. as the subject of one of its principal musical broadcasts on Boxing Day.

A special introduction, recorded in America by Alexis Smith, was flown to this country for the feature, which went on the air in the Light Programme at 11.30 a.m. Running till 12.15 p.m., the show related the highlights of composer Cole Porter's career, as told by the film, and introduced many of the 30 hit tunes which provide the basis for the picture's scenes.

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SECOND Operator required.—Palace, Warminster.

SECOND Operators required for kinemas in the Home Counties.—Apply by letter, Shipman and King, Wellington House, 125-130, Strand, W.C.2.

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SALESMAN required for East Coast by independent film renting company.—F., Box 914, Kinematograph Weekly.

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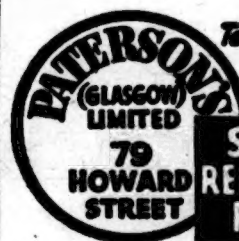
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SEATING REPLACEMENTS REPAIRS

Continued from page 34

SHEFFIELD.

Tues., Jan. 7	10.30 a.m.	...	Union St.	...	13 Rue Madeleine	...	20th Century-Fox	James Cagney	...
" 7	10.45 a.m.	...	Hippodrome	...	Love Laughs at Andy Hardy	...	M-G-M	Mickey Rooney	...
Thur., " 9	10.30 a.m.	...	Union St.	...	Margie	...	20th Century-Fox	John Garfield	...
Fri., " 10	10.30 a.m.	...	Hippodrome	...	Nobody Lives Forever	...	Warner	...	...
" 10	10.30 a.m.	...	Gaumont	...	Song of the South	...	RKO-Radio	...	...
" 10	10.45 a.m.	...	Union St.	...	Demobbed (Reissue)	...	Butchers	...	...



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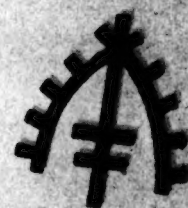


DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., Jan. 2	2.30 p.m.	G.B. Theatre	Seven Sinners (Reissue)	International	Edmund Lowe	...
" " 2	10.30 a.m.	Studio One	The Time, The Place and the Girl	Warner	Dennis Morgan	...
" " 2	10.30 a.m.	Private Theatre	Inside Job	G.F.D.	Preston Foster	...
" " 2	10.30 a.m. & 2.30 p.m.	Century	Margie; My Kentucky Home	20th Century-Fox	Sydney Greenstreet	...
Fri., " 3	10.30 a.m.	Studio One	That Way With Women	Warner	Tyrone Power	...
" " 3	2.30 p.m.	G.B. Theatre	The Outlaw	United Artists	Fernand Ledoux	...
Tues., " 7	10.30 a.m.	Studio One	Hungry Hill; This Modern Age	G.F.D.	John Loder	...
" " 7	10.30 a.m. & 2.30 p.m.	Century	The Razor's Edge	20th Century-Fox	Claudette Colbert	...
" " 7	11 a.m.	Hammer	Behold Beatrice	Exclusive	Morgan Conway	...
" " 7	10.45 a.m.	Academy	Mysterious Mr. Nicholson	Ambassador		...
" " 7	11 a.m.	G.B. Theatre	Brief Ecstasy	British Australian		...
Wed., " 8	10.30 a.m.	Studio One	A Game of Death	RKO-Radio		...
" " 8	2.30 p.m.	Crown Pri. Th.	The Jester	L. Chafir		...
" " 8	10.30 a.m. & 2.30 p.m.	Century	The late George Apley; Mormon Trails.	20th Century-Fox		...
Thur., " 9	10.30 a.m.	Own Theatre	The Secret Heart	M-G-M		...
" " 9	10.30 a.m.	Studio One	Splitface	RKO-Radio		...
" " 9	10.30 a.m. & 2.30 p.m.	Century	Meet Me at Dawn; Fortune Hunters	20th Century-Fox		...
BIRMINGHAM.						
Mon., Jan. 6	10.45 a.m.	Futurist	Seven Sinners (Reissue)	International	Edmund Lowe	...
Tues., " 7	10.30 a.m.	Scala	Nobody Lives Forever	Warner	John Garfield	...
Wed., " 8	10.30 a.m.	Scala	Cloak and Dagger	Warner	Gary Cooper	...
Thur., " 9	10.30 a.m.	Scala	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	...
Fri., " 10	10.30 a.m.	Scala	The Time, The Place and the Girl	Warner	Dennis Morgan	...
" " 10	10.30 a.m.	Futurist	A Game of Death	RKO-Radio	John Loder	...
BRISTOL						
Fri., Jan. 10	10.30 a.m.	News Theatre	A Matter of Life and Death	G.F.D.	David Niven	...
CARDIFF.						
Tues., Jan. 7	10.30 a.m.	Olympia	Nobody Lives Forever	Warner	John Garfield	...
" " 7	10.30 a.m.	Odeon	The Razor's Edge	20th Century-Fox	Tyrone Power	...
" " 7	10.45 a.m.	Park Hall	The Mighty McGurk	M-G-M	Wallace Beery	...
Fri., " 10	10.30 a.m.	Olympia	Cloak and Dagger	Warner	Gary Cooper	...
" " 10	11 a.m.	Park Hall	Demobbed (Reissue)	Butcher's		...
" " 10	10.45 a.m.	Odeon	13 Rue Madeleine	20th Century-Fox	James Cagney	...
" " 10	10.30 a.m.	Capitol	A Game of Death	RKO-Radio	John Loder	...
GLASGOW.						
Tues., Jan. 7	11 a.m. & 2.30 p.m.	Own	13 Rue Madeleine	20th Century-Fox	James Cagney	...
" " 7	10.30 a.m.	La Scala	Song of the South	RKO-Radio		...
Wed., " 8	10.45 a.m.	Regal	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	...
Fri., " 10	10.30 a.m.	Regal	Nobody Lives Forever	Warner	John Garfield	...
" " 10	10.30 a.m.	Cosmo	The Razor's Edge	20th Century-Fox	Tyrone Power	...
" " 10	10.30 a.m.	Picture House	A Game of Death	RKO-Radio	John Loder	...
LEEDS.						
Tues., Jan. 7	10.30 a.m.	Ritz	Nobody Lives Forever	Warner	John Garfield	...
" " 7	10.45 a.m.	Tower	Demobbed (Reissue)	Butchers		...
Wed., " 8	10.45 a.m.	Tatler	Seven Sinners (Reissue)	International	Edmund Lowe	...
" " 8	10.30 a.m.	Ritz	Cloak and Dagger	Warner	Gary Cooper	...
Thurs., " 9	10.30 a.m.	Ritz	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	...
Fri., " 10	10.30 a.m.	Scala	Splitface	RKO-Radio	Morgan Conway	...
" " 10	10.30 a.m.	Tower	Margie	20th Century-Fox		...
LIVERPOOL.						
Tues., Jan. 7	11 a.m.	Own	13 Rue Madeleine	20th Century-Fox	James Cagney	...
Wed., " 8	10.30 a.m.	Forum	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	...
Thur., " 9	10.30 a.m.	Scala	Seven Sinners (Reissue)	International	Edmund Lowe	...
" " 9	10.30 a.m.	Forum	Nobody Lives Forever	Warner	John Garfield	...
Fri., " 10	10.30 a.m.	Forum	Cloak and Dagger	Warner	Gary Cooper	...
" " 10	10.30 a.m.	Scala	A Game of Death	RKO-Radio	John Loder	...
MANCHESTER.						
Tues., Jan. 7	10.45 a.m.	Gaiety	Seven Sinners (Reissue)	International	Edmund Lowe	...
" " 7	10.45 a.m. & 2.15 p.m.	Private Theatre	Nobody Lives Forever	Warner	John Garfield	...
" " 7	10.45 a.m.	Deansgate	The Mighty McGurk	M-G-M	Wallace Beery	...
Wed., " 8	10.30 a.m.	Gaumont	Song of the South	RKO-Radio		...
" " 8	10.45 a.m. & 2.15 p.m.	Private Theatre	Cloak and Dagger	Warner	Gary Cooper	...
" " 8	10.45 a.m.	Deansgate	Jungle Captive	G.F.D.		...
Fri., " 10	10.45 a.m. & 2.15 p.m.	Private Theatre	The Time, The Place, and the Girl	Warner	Dennis Morgan	...
" " 10	10.30 a.m.	Oxford St.	A Game of Death	RKO-Radio	John Loder	...
" " 10	10.45 a.m.	Theatre Royal	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	...
NEWCASTLE.						
Tues., Jan. 7	10.15 a.m.	Haymarket	Nobody Lives Forever	Warner	John Garfield	...
" " 7	10.30 a.m.	Grainger	The Mighty McGurk	M-G-M	Wallace Beery	...
Wed., " 8	10.15 a.m.	Haymarket	Cloak and Dagger	Warner	Gary Cooper	...
Fri., " 10	10.45 a.m.	Essoldo	Seven Sinners (Reissue)	International	Edmund Lowe	...
" " 10	10.45 a.m. & 3 p.m.	Own	13 Rue Madeleine	20th Century-Fox	James Cagney	...
" " 10	10.30 a.m.	Stolls	A Game of Death	RKO-Radio	John Loder	...
NOTTINGHAM.						
Tues., Jan. 7	10.45 a.m.	Carlton	The Mighty McGurk	M-G-M	Wallace Beery	...
" " 7	10.30 a.m.	Scala	Great Expectations	G.F.D.	John Mills	...
Thur., " 9	10.45 a.m.	Elite	Nobody Lives Forever	Warner	John Garfield	...
Fri., " 10	10.45 a.m.	Elite	Cloak and Dagger	Warner	Gary Cooper	...
" " 10	10.30 a.m.	Carlton	Song of the South	RKO-Radio		...
" " 10	10.30 a.m.	Scala	Green for Danger	G.F.D.		...

Continued at foot of page 33

The Razor's Edge

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